OCTOBER 15, 1941

- New Light on Wagner Feud
- Are Music Critics Deadly?
- Metropolitan Opera's 1941-42 Season

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Alfredo Valente

GLADYS SWARTHOUT

Mezzo Soprano of the Metropolitan Opera

20 CENTS

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☞ A comprehensive brochure containing information of vital interest to orchestra conductors and librarians will be sent on request.

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MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3041 | NEW YORK, OCTOBER 15, 1941 | Vol. CXXIV—No. 5

New American Opera Is Listed At Metropolitan

Menotti's The Island God Will Have World-Premiere—Bach and Mozart Works in English—2 Conductors, 8 New Singers Engaged

By HERBERT F. PEYSER

HERBERT F. PEYSER

The rumor current for some time that Le Nozze di Figaro would be the work to inaugurate on November 24 the coming season at the Metropolitan Opera House was confirmed by Manager Edward Johnson in a statement to the press on Oct. 8. The opera will be sung by the now familiar cast including Mmes. Rethberg, Sayao, Stevens and Pettina and Messrs. Pinza, Brownlee and Baccaloni, with Ettore Panizza conducting. The aim of this unconventional opening, according to Mr. Johnson, is to do honor to Mozart on this sesquicentennial of his death. Besides performances of Figaro and Don Giovanni (with a special representation of the latter on December 5, the date of the master's passing) Mozart is to be further glorified during the early weeks of the season with a sumptuous revival of The Magic Flute, conducted by Bruno Walter and sung in English.

It had been first intended to present the work (last heard here thirteen years ago) with its original German text. But the management developed doubts as to the popular feelings and psychological reactions in the face of world events and, to play safe, resolved to perform the opera in a translation by Ruth and Thomas P. Martin, who are said to have lived in Vienna but are now in this country. Bruno Walter, it is claimed, was won over to the idea of an English version by the quantity of spoken dialogue in the piece, the elaborate complications

(*Please turn to page 7*)

Herbert F. Peyser, distinguished American critic, who has joined the editorial staff of the Musical Courier as associate editor, was born in New York. He studied at Columbia University, and in Germany and France. From 1924 to 1930 Mr. Peyser was associate music critic of the New York Telegram, and more recently served as reviewer for the New York Times in the various capitals of Europe. He has contributed musical articles to many publications.

Can Critics "Make Or Break" the Musical Artist?

A test case involving a dramatic critic and a New York theatre firm is now being tried in the New York State Supreme Court.

The critic alleges that he was barred from the theatre while holding a ticket, and that this constituted "breach of contract."

The attorney for the defense asserted that "95 per cent of readers are influenced by criticisms."

The theatre owner in his defense contended that the law upholding the critic's right to enter was "unconstitutional" as it permitted "unwarranted . . . influence with the defendant's property."

Musical Courier presents opinions of some representative musical managers and hall directors on the question whether critics' opinions are vital to artists.

Widespread repercussions of the decision awaited in the above case were expected by managers, in the musical and theatrical fields.

A lively debate as to the influence wielded by critics in forming the opinion of the public, and the degree of right which managers had to refuse to admit critics to their performances, was one of the results of an inquiry made by this publication among representative figures in music.

Two questions were asked of New York concert managers by the Musical Courier: first, whether they had found any value in the opinions of music critics, and, second, whether they knew of instances where the ca-

(*Please turn to page 9*)

Centenary Year Of Philharmonic Has Gala Debut

Stokowski Is First in Series of Noted Guests to Appear—Work by Cowell Introduced with Composer Soloist

By LEONARD LIEBLING

One hundred years old! That is the proud record of the ancient and honorable Philharmonic Orchestra of New York City. Its first concert took place here during the season 1841-42 (at the Apollo Rooms on lower Broadway) and its 3,765th concert, inaugurating the present centennial season, was held at Carnegie Hall last week, on the evening of October 9.

Now called Philharmonic-Symphony Society of New York (since the merger with the New York Symphony Orchestra in 1928) the organization is the oldest symphonic orchestra in America, and the third oldest in the world.

It is not the purpose of the present limited review to go into the life-story of the Philharmonic, as the facts have been published over and over again, especially of late months, and are familiar to all music lovers interested in such historical data. What the Philharmonic Orchestra has meant, and

(*Please turn to page 25*)

Kindler Photo by Harris & Ewing

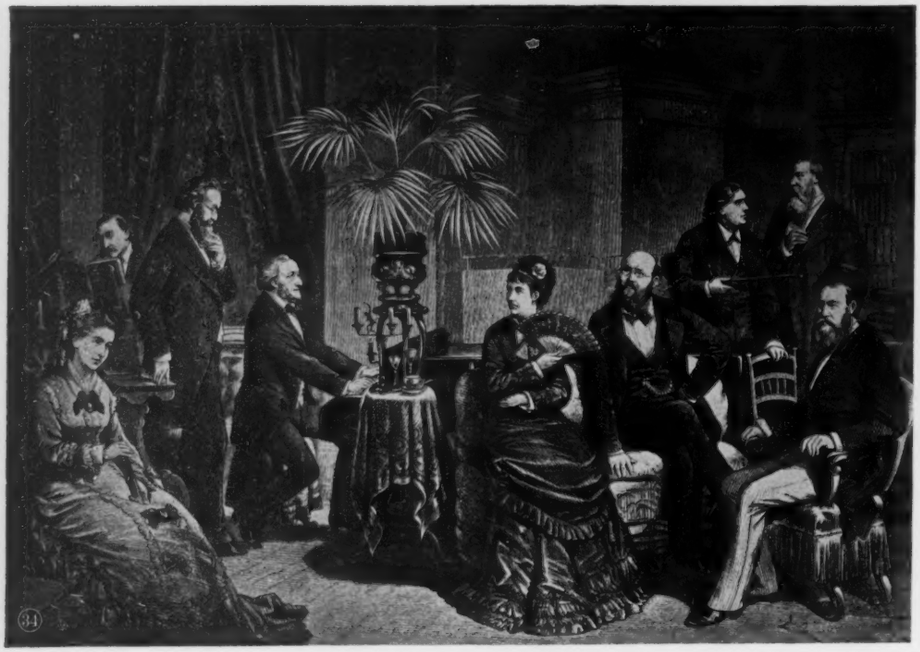
FIRST "POP" CONCERTS IN THE CAPITAL:

The National Symphony Orchestra plays in Riverside Stadium at Washington, D. C., under the baton of Dr. Hans Kindler (inset), before an audience of 4,500. The lower floor of the redecorated hall had places for several thousand auditors seated at tables, where refreshments were served. The series of semi-weekly concerts closed Oct. 9. The orchestra opens its regular winter series on Nov. 9 in Constitution Hall, under Dr. Hans Kindler.

Vol. CXXIV, No. 5
Whole No. 3041

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Reentered as Second Class Matter June 21, 1941, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

October 15, 1941
Sixty-Second Year



"AN EVENING WITH WAGNER,"
drawing by Bechstein depicting an informal musicale at Villa Wahnfried in the 'seventies. In the picture, left to right, are: Lilli Lehmann, soprano; Joseph Rubinstein, pianist, who made a piano arrangement of Parsifal; Hans Richter, the conductor; Wagner; Amalie Materna, the first Brünnhilde at Bayreuth; Franz Betz, baritone, who sang Sachs and Wotan there; Wilhelmj, notable violinist, concertmaster at the Festpiele; and Karl Brandt, technical designer of the Bayreuth stage.

NEW LIGHT on the WAGNER-MEYERBEER FEUD

by

Robert Hernried

This article by Prof. Hernried deals with documents never previously published in America. The material is not to be found even in the latest edition of Ernest Newman's study of Wagner. An extended consideration of the letters was published in the Schweizerische Musikzeitung und Sängerblatt of Zurich, from which the following excerpts are drawn.

In spite of all that has been written about the relationship between Richard Wagner and Giacomo Meyerbeer, new material is constantly being found which clarifies this relationship.

Of especial importance in this respect are a series of unknown letters which Wagner wrote to Meyerbeer in the years following his arrival in Paris in 1840; Wagner at that time was an obscure musician engaged in a bitter struggle for his daily bread.

ROBERT HERNRIED

It is known that Wagner curried Meyerbeer's favor and that the latter recommended him to the Paris publisher Schlesinger, who gave him work; it is also known that it was due only to Meyerbeer's influence that Wagner's Flying Dutchman was accepted for performance in Berlin. The full extent, however, of the exaggerated devotion which Wagner professed for the famous Meyerbeer at this time can be gathered only from the following letters.

The first of these, dated Paris, January 18, 1840, addresses Meyerbeer as "my adored Lord and Master." It begins by stating that Wagner is again asking for Meyerbeer's protection and aid. He begs his "dearest master" to recommend his opera, Das Liebesverbot, to Antenor Joly, director of the Théâtre de la Renaissance. One sentence states: "I have no hope of salvation in the world except through you." And the closing paragraph reads as follows:

> "If I might add to my immodest requests the hope that I may have a few lines from you, which would tell me that my honored master is well and forgives the silliness of his protégé, then even the Lord's opinion of my forwardness would almost be a matter of indifference to me, if only you do not take it in bad grace."

Aid in Finding Publisher

The second letter (Paris, Feb. 5, 1840) acknowledges Meyerbeer's recommendations to Joly and the conductor Habeneck. The following paragraphs are of particular interest:

> "... But with all this there is one thing I lack; and this one thing is very important, is everything in fact, and unfortunately it is not here; for this one thing is you, my adored master. I must confess that I have only a confused idea of my eternal salvation; I am deeply convinced, however, that if I am to gain as much as a pin in this life, it will be done solely through your assistance and protection.
>
> 'I am hardly able to conceive of Heaven as equalling you in generosity; as a matter of fact I see it coming that I will follow you with stammered thanks from aeon to aeon until, irked by having no peace even in the hereafter, you will consign me to Hell! Then you will no longer hear me, but I can assure you that I will continue to stammer my thanks even there. Until that moving catastrophe shall have occurred, I will once more presume on your kindness and beg you ...
>
> "In deepest admiration I remain,
> Your servant, eternally devoted to you with heart and blood,
> RICHARD WAGNER."

Wanted a "Deciding Voice"

On Dec. 27, 1848, Wagner wrote another long letter to his "highly honored friend and protector," in which he requested Meyerbeer's assistance in his efforts to obtain performances

CONTROVERSIES ABOUT WAGNER

Perhaps no figure in the annals of music has stirred up so many controversies as the composer of The Ring. Wagner's career, in its various phases, was full of contradictions and showed a strong cleavage between the Revolutionary of the early years and the Conservative of the latter ones, between the hunted political refugee from Dresden and the master, patronized by Kings, who died in a Venetian palace.

There was, for example, the mystery of his birth. Was he the son of Wagner or of Geyer? One faction maintains that the symbol of the Vulture (Geier) stamped on an early copy of his Mein Leben pointed to his real parentage.

Then as to his love affairs: was the villainess in these emotional cataclysms his first wife, Minna, as Cosima, his second, loved to paint matters, or vice versa? Did Cosima edit the autobiography dictated to her to slant it thus? Were not numerous other details softened? And where did the glamorous Mathilde and more shadowy figures, similarly given scant shrift, fit into the tapestry ?

As for his personal characteristics—was he mean, avaricious, cringing, luxurious, improvident, ungrateful, or a demi-god who could do no wrong? Did he accomplish a fusion between the arts or fail to do so? (Nietzsche, once his worshipper, later denounced his music.) Did he achieve actual discoveries, or fuse into new splendor elements already found in Beethoven, Gluck, Schubert, Schumann, Weber, Liszt and Meyerbeer? Did he debauch music with his neurotic over-emphases and shattering of forms, or lead it to new paths?

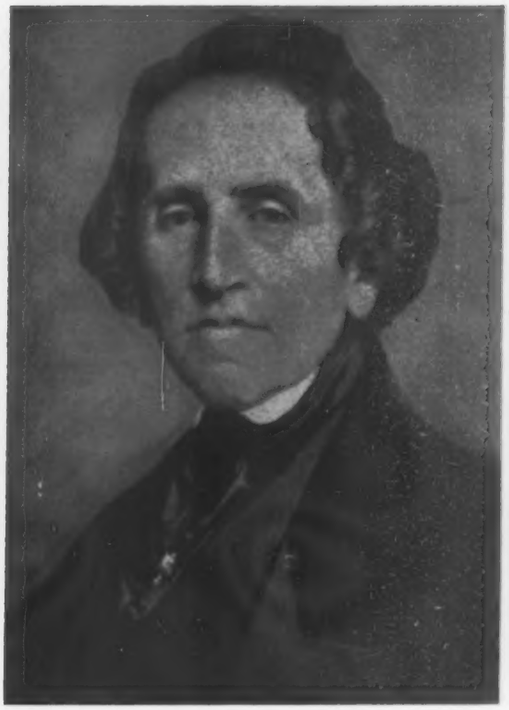
And what do his grandiose dramas mean? Are they highly moral, Socialistic tracts, as Shaw carefully set forth in his study, or the very antithesis—totalitarian glorification of war—as Nazi propagandists insist? Or just legendary folk dramas?

Some of these problems will long remain to plague scholars.

In the present article, one of the basic questions—concerning the indebtedness of Wagner to his benefactor, Meyerbeer—is considered.

Prof. Hernried, a native of Vienna, former head of the theory and composition department at the State Academy for Church and School Music in Berlin, came to America in the summer of 1939 and is professor of music at St. Ambrose College, Davenport, Ia. Active as conductor, he is the composer of two operas and other scores, author of a biography of Brahms and numerous works on music, and has contributed to European and American publications.

RICHARD WAGNER'S LAST PORTRAIT,
made at Bayreuth in 1882, the year which saw the first 16 world performances of Parsifal there, conducted by Hermann Levi.



GIACOMO MEYERBEER,
from a likeness made during the middle years of the Nineteenth Century when his works dominated Europe's stages.

of Rienzi and Tannhäuser in Berlin. He wrote:

"It has been said that my operas are too difficult, that they cannot become popular—how foolish!

Who, seeing your operas produced in Paris, would ever have believed that our little German theatres would have dared do them? And so I reply: No! The only thing my operas lack is the deciding voice of one of the largest cities, something which Dresden cannot give them! If this could be obtained, others would find ways of overcoming the difficulties!

"But what shall I do? Shall I send the score to Küstner? (Director of the Berlin Opera.)—I am revolted by the idea of being under obligation to that man,—how much rather would I be indebted to you!!

"I will add only one more thing: my most heartfelt wishes for your continued well-being, which is so important to us all! I hope that you have rejoined your family safely and in good spirits. Please give my most humble regards to your honored spouse for whose gracious hospitality I am deeply grateful." [Wagner had been in Berlin during Meyerbeer's absence.]

WAGNER IN 1862.

In that year, after witnessing performances of his Lohengrin and Flying Dutchman there, the composer took up Viennese residence. He sought to have Tristan produced at the Royal Opera, but after 77 rehearsals it was abandoned as "impossible."

The last of these unknown letters to Wagner's "highly honored friend," dated Dresden, Jan. 4, 1864, is quite brief. It begs Meyerbeer to recommend the text of Lohengrin to the King of Prussia in such a way that the latter might commission its composition for the Berlin Court Theatre. "Let me entrust the fate of my hopes into your kind hands," Wagner wrote, and closed with the words:

"May God grant that your heart and your sympathy will continue to remain inclined in my favor.

With best wishes for the new year
I remain,
Eternally in your debt,
RICHARD WAGNER."

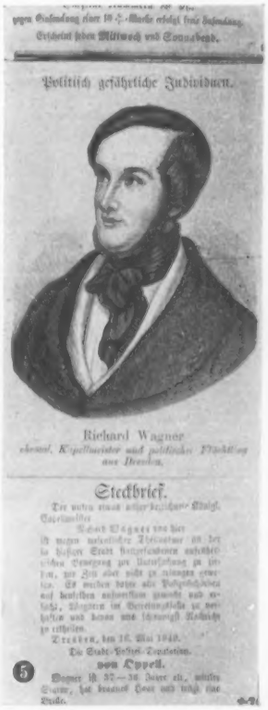
WARRANT FOR ARREST OF WAGNER

published in the Leipziger Zeitung, Oct. 20, 1842. Less than a month after the successful premiere of The Flying Dutchman in Dresden (Jan. 2, 1843) he was appointed Court Conductor there. In 1848, Wagner angered by the conservative attitude of the Government, was induced to take part in the revolutionary movement of 1848 and '49. When it was put down, a warrant for his apprehension as a "politically dangerous individual" was issued and published in a number of Saxon newspapers, accompanied by a likeness after the drawing by Kietz.

A Debt Repudiated

These "debts" which he owed Meyerbeer, were later most emphatically repudiated by Wagner. His treatise, "Das Judentum in der Musik" (Judaism in Music), and his remarks about Meyerbeer in his book, "Oper

(Please turn to page 8)



Marks Levine Named New Managing Director of Concert Service Division of NBC

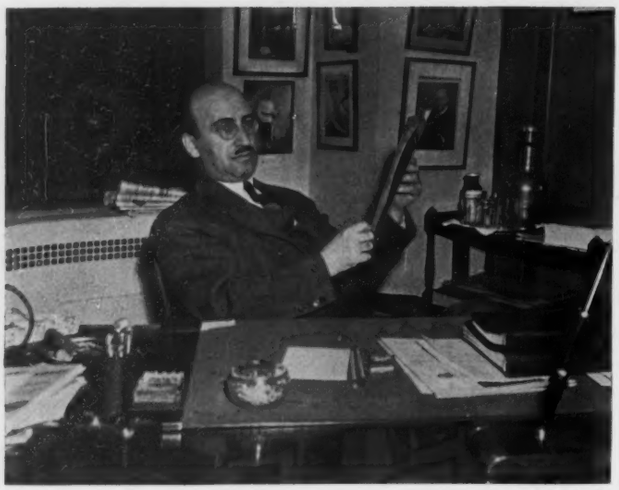


Photo by Ella Barnett

MARKS LEVINE,
newly appointed Managing Director, Concert Service Division, National Broadcasting Company.

Marks Levine has been appointed managing director of the Concert Service Division of the National Broadcasting Company. He succeeds George Engles, who recently resigned.

Niles Trammell, president of the National Broadcasting Company, has also announced the election of O. O. Bottorff as president, and D. L. Cornetet as vice-president of Civic Concert Service, Inc., 'a wholly owned subsidiary of NBC."

The filling of two positions within NBC, formerly held by George Engles, is taken in informed musical circles to mean that the company will not follow the example of Columbia Broadcasting System and withdraw from the concert field.

Although NBC officials would not comment officially, it was learned by the Musical Courier that the company may oppose the "suggestion" of the Federal Communications Commission that radio and concert be separated. Since the NBC is opposing another FCC edict, the sale of its blue network, the radio severance may become part of this action.

Such a plan has been considered by some NBC officials from the beginning. Others have contended that the NBC should follow the example of CBS, which recently was sold back to the Columbia Concerts Corporation members under the new incorporation of Columbia Concerts, Inc. The first group wanted to test the FCC action in the courts. The others proposed the sale and Daniel Tuthill was expected to be the purchaser.

A hitch in the sale plans, however, has developed, and it is now believed that a court battle may result.

New Officials Hold Honored Records

Mr. Bottorff's election, according to an announcement from NBC, 'comes after the culmination of 21 years of continuous devotion to the Civic Music Plan and is in recognition of the steady growth since NBC took over the Civic Concert Service more than 11 years ago, part of which time he served as vice president and general manager.

"Mr. Cornetet, who has been associated with Civic Concert Service for the past decade as Mr. Bottorff's assistant, will continue to direct Civic's affairs from headquarters in Chicago."

"Mr. Levine for the past 12 years has been a key executive in our artist management," Mr. Trammell said, "and much of its success has been directly attributable to his untiring efforts."

Among the many prominent artists managed by NBC Concert Service are Kirsten Flagstad, Gladys Swarthout, Fritz Kreisler, Sergei Rachmaninoff, John Charles Thomas, Ezio Pinza, Giovanni Martinelli, Jarmila Novotna, Efrem Zimbalist and others equally well known.

In a letter to the artists under NBC's management, Mr. Trammell stated that "the same policy of unqualified service to artists will be maintained under Mr. Levine's able and experienced direction."

Photo by Ray Lee Jackson

O. O. BOTTORFF,
President, National Broadcasting Company.

Henry Cowell and Folksong Author Married

Henry Cowell, American composer-pianist, and Mrs. Sidney Robertson, author and folksong collector, were married on Sept. 27 at Thurmont, Md. The couple have known each other for 20 years.

Mrs. Cowell has written a book on American Folksongs, made recordings throughout the country and is associated with Federal music project activities in California and other parts of the country. Mr. Cowell recently was named chief consultant of the Rockefeller Foundation on Pan-American Cultural Relations, with headquarters in New York.

Photo by Evening Citizen, London

GRACIE FIELDS and IVOR NEWTON CHEERED BY WORKERS
as they leave a shipyard somewhere in Britain after giving a lunch-time concert to nearly 10,000. For six weeks the singer and pianist travelled through England and Scotland, giving three programs a day—almost 100 in all—for the Navy, Army, R. A. F. and workers in munitions factories. The tour was organized by Basil Dean, Director of National Service Entertainments.

Toscanini to Lead Philadelphia Men

8 Concerts by Maestro with Orchestra Are Announced—Kreisler Dates Changed

Arturo Toscanini will conduct the Philadelphia Orchestra in eight concerts, including six in its home city, one in New York and another in Washington, it was announced on Oct. 5. The Philadelphia events take place on Nov. 14 and 15, Jan. 9 and 10, and Feb. 6 and 7; the New York program on Feb. 10; and that in Washington, Jan. 13.

Some of these appearances will be substituted for those with the orchestra of Fritz Kreisler, who has postponed his six programs from January and February until later in the season. This, it is stated, was done on the advice of his manager and his physician, who thought the schedule might be too taxing so soon after his resumption of concert work.

Four of the new Philadelphia Orchestra dates for Kreisler are April 4 and 6 in Philadelphia, April 14 in Baltimore and April 15 in Washington. It is believed he may appear at the last New York concert of the organization on April 7, if another of his dates for the same night can be changed.

Toscanini will also appear as guest conductor of the Ford Symphony.

Kenneth Klein and Rosalyn Tureck Wed

Kenneth Klein, director of the Concert Department at New York's Town Hall, and Rosalyn Tureck, pianist, were married on Sept. 28 in Reading, Penna.

Miss Tureck in 1938 won the Town Hall Endowment Series Award and holds the distinction of having in repertoire the entire piano literature of Bach. Her recitals of Bach won her the Town Hall prize, and she made appearances as soloist with the New York Philharmonic-Symphony, the Philadelphia, New Friends of Music, St. Louis Symphony and Minneapolis Symphony orchestras. This season she plays several all-Beethoven programs in both Town and Carnegie halls.

Mr. Klein has been director of the Town Hall Concert Department since 1933.

Federation to Rebuild Lenox Hawthorne House

LENOX, MASS.—Hawthorne's "Little Red House" at Tanglewood in the Berkshires, scene of the annual symphonic festival, will be rebuilt by the National Federation of Music Clubs, as a gift to the Boston Symphony Orchestra and a permanent memorial to America's great writer. This decision has been jointly announced by Dr. Serge Koussevitzky, conductor of the orchestra, and Mrs. Guy P. Gannett, of Portland, Me., Federation president.

The Forgotten Man OF TOMORROW IS THE MAN WHO STOPPED HIS ADVERTISEMENT OF YESTERDAY

Metropolitan Opera Adds 3 Novelties in English

SIR THOMAS BEECHAM

THREE YOUNG AMERICAN APPOINTEES

at the time they won the Metropolitan Auditions of the Air last spring, shown with General Manager Edward Johnson. Left to right, Mona Paulee, mezzo-soprano; Lansing Hatfield, bass-baritone, and Mary Van Kirk, contralto.

Photo by Yvonne Le Roux
KURT BAUM

ASTRID VARNAY

(*Continued from page* 3)

of the plot and a desire to further the cause of opera in the vernacular. The conductor, who is approaching the revival with much piety, wishes to treat the more solemn ritualistic scenes of the work somewhat in the lofty spirit of Parsifal, though in a wholly Mozartean mood.

Various aspects of the casting have not yet been worked out in full. It has been decided to maintain a double cast, yet the question of assigning the Queen of the Night to an outright coloratura soprano or to a singer of more dramatic character is still unresolved. In any case, The Magic Flute is to be one of the season's most ambitious ventures.

Wagnerian Castings a Problem

Inevitably the loss of Kirsten Flagstad and the illness of Marjorie Lawrence have raised poignant problems for the management, Mr. Johnson admitted, which, though foreseen in the case of the Norwegian soprano, create a variety of headaches and heart-burnings. Especially the misfortune of Mme. Lawrence has been something of a large scale tragedy, since "she had been our chief hope in the fateful moment we knew sooner or later had to come." Mr. Johnson said that the Australian singer had recently notified him that her condition would absolutely prevent her from appearing before late January or February at the earliest.

To the extent that available forces permit the répertoire will remain as it has been and, barring unexpected nationalistic antipathies to foreign music, the works of Wagner, Strauss, Verdi and Puccini will be retained. The Wagnerian wing of the company, though not intact, is strong, Mr. Johnson emphasized, and he pointed out that there would be at least thirty German performances, with eight, possibly nine Wagner works.

Nevertheless, it would be necessary this season to shelve Tristan, the most popular opera of recent years, in order that the public, as the manager euphemistically put it, should not be too strongly reminded of Mme. Flagstad's Isolde. The want of a Leonore will also prevent the resumption for the time being of Beethoven's Fidelio, which under Bruno Walter obtained such an unaccustomed popular success last winter. To compensate for the retirement of Tristan there is, however, to be a restoration (with its final scene freshly staged) of Meistersinger. It will be brought forward in the course of the Wagnerian cycle in the latter half of the season.

Standard Works Return

Other standard works to be returned after a longer or shorter absence from the répertory are Gluck's Orfeo (with Kerstin Thorborg in the name part), replacing last winter's Alceste; Traviata, with Jarmila Novotna; Tosca with Grace Moore; L'Elisir d'Amore, with Salvatore Baccaloni, and Mignon. The Bartered Bride, under Bruno Walter and in English, will be carried over from the previous season. About Carmen Mr. Johnson avoided committing himself. He spoke of a Carmen now in South America (presumably Lily Djanel, of the Paris Opéra) but declared that in view of present difficulties of travel he did not care to go too deeply into the matter.

Menotti Novelty Scheduled

A hundred per cent novelty and an American work into the bargain (the first in several years) will be a one act tragic opera, The Island God, by Gian-Carlo Menotti, composer of Amelia Goes to the Ball. The work, modern in setting and action, has to do with the fate of a company of exiles on a deserted island. Naturally, it will be sung in English.

Beecham to Conduct Bach's Phoebus

Of the new artists engaged, by far the most important promises to be Sir Thomas Beecham, who in a series of guest appearances will conduct four works. Not all the particulars of Sir Thomas's Metropolitan activities have yet been settled. Report was correct, nevertheless, when it foretold that he would sponsor a production in English of Bach's secular cantata Phoebus and Pan in operatic form (in which shape, incidentally, the work was heard in New York about thirteen years ago, sung by a company of young singers at the Heckscher Theatre in conjunction with Bizet's Djamileh). Sir Thomas, it appears, has added to the score a number of dances from other works of Bach. It ought to be

(*Please turn to page* 21)

THUMBNAIL SKETCHES OF METROPOLITAN'S ROSTER

Sir Thomas Beecham, British composer-conductor, conducted the first performances in England of Strauss' Rosenkavalier, Debussy's L'Apres-Midi d'un Faune, Stravinsky's Petroushka, Rimsky-Korsakoff's Le Coq d'Or and Moussorgsky's Boris. Directed opera and orchestras abroad and in this country the New York Philharmonic, Philadelphia, Boston and many other orchestras.

Maria Markan, Icelandic soprano, studied in Berlin, gave concerts in Stockholm, Oslo and Copenhagen and appeared in opera in Berlin and Denmark; in Glyndebourne Opera Festival in England and has toured Australia and Canada.

Maria Van Delden, dramatic soprano of Dutch origin, trained in Germany and Austria, started her career as an actress and ballet dancer. Appeared in opera and concert in Central Europe and with the Monte Carlo Opera. Has sung in U. S. in recital and as soloist with Havana Philharmonic.

Astrid Varnay, Swedish-American soprano, daughter of Alexander Varnay, stage director of Stockholm Royal Opera, studied first with her mother, Maria Yavor Varnay, coloratura of Oslo Opera. Came here at the age of five. Her repertoire includes lyric and dramatic roles in German repertoire.

Kurt Baum, tenor, formerly of Vienna State Opera, has sung at Paris Opera and Royal Operas of Budapest and Antwerp and in Prague, Munich and Basle. Made American debut with Chicago City Opera in 1939. Concertized abroad; soloist with London Philharmonic, Paris, Lamoureux and Brussels Philharmonic orchestras.

Gerhard Pechner, basso-buffo, studied at State Academy in Berlin; made debut at Municipal Opera. Appeared with San Francisco and St. Louis operas and has sung under Richard Strauss, Bruno Walter and Fritz Busch.

Mona Paulee, American mezzo-soprano, appeared in church and ora-

(*Please turn to page* 18)

MARIA MARKAN

Photo by Suse Byk
GERHARD PECHNER

Photo by James Abresch
MARIA VAN DELDEN

Dvorak Centenary Celebrations Mark Successful London "Proms"

By HUGH LIVERSIDGE

LONDON.—Could anything be more incongruous and yet give more striking proof of London's indomitable spirit than that the Promenade Concerts have just concluded their most successful season? As far as the "Proms" are concerned, it has indeed been a case of Phoenix rising from the ashes. Driven from their usual home, the Queen's Hall, which was devastated by Nazi bombs, they have flourished and packed the much larger Albert Hall to suffocation.

This great success was due in no small measure to Keith Douglas, who sponsored the concerts when the impresarios and corporations were holding back.

That grand old veteran, Sir Henry Wood, must also receive his share of laurels for continuing his many years' work as conductor of these concerts. For the present series he had the assistance of Basil Cameron.

The last concert was sold out well in advance. It offered a mixed program—Henry Wood's Fantasia on British Sea Songs, Rebus, by Frank Bridge; two songs from Rutland Boughton's The Immortal Hour, sung by Henry Wendon, tenor, and Schumann's A minor Piano Concerto with Maurice Cole as soloist.

At the end of the concert Sir Henry received a terrific ovation. The audience, who sang For He's a Jolly Good Fellow, refused to let him go until he gave them a broad hint by appearing with his hat and coat.

Dvorak Centenary Festival

Still glowing from his triumphs with the "Proms," Keith Douglas has organized five Dvorak concerts in honor of this composer's centenary. Two will be at the Albert Hall, two at the National Gallery and one at the Town Hall in Watford, with the London Philharmonic Orchestra under Sir Adrian Boult. The programs have been chosen by a committee consisting of three members of the Czechoslovak Government, Dame Myra Hess and three British conductors—Sir Adrian Boult, Dr. Malcom Sargent and Basil Cameron. M. Jan Masaryk is also co-operating with Douglas.

The first concert of the Dvorak festival at the Albert Hall was also the first one of the 130th season of the Royal Philharmonic Society. The program appropriately enough contained the 2nd Symphony in D minor, commissioned by the Royal Philharmonic Society in 1885; the Symphonic Variations on an Original Theme and the Violin Concerto in A minor with Eda Kersey as soloist in the latter work. Dr. Malcom Sargent was in charge of the orchestra.

The last concert of the Dvorak Centenary week at the Albert Hall was attended by many notables, including President Benes and M. Jan Masaryk. Basil Cameron conducted the London Symphony Orchestra in the "Carnival" Overture and the "New World" Symphony. The Cello Concerto, with Anthony Pini as soloist, was not an entirely felicitous affair on this occasion. At times rather more *brio* and technical perfection would have made for greater effect.

Harten Passes

British music suffered a great loss in the death of George Harten, the pianist, which took place suddenly from a heart attack after a concert with Eda Kersey at Wolverton for C. E. M. A. Famed as an exponent of Bach, and for his Londonderry House concerts, and as chairman and moving spirit of the Everyman Concerts, he had recently given some Beethoven and Chopin recitals which were a great success. He had planned a very busy autumn and winter schedule.

In addition, he was, of course, equally well-known on the Continent and had played as soloist with many leading orchestras.

His genial, cultured and generous personality will be very sorely missed by all who knew him.

Williamsburg, Va., to Hold Sixth Festival

WILLIAMSBURG, VA.—The sixth festival of eighteenth-century music will take place here Nov. 10-15, in the candlelit ballroom of the Governor's Palace. There will be two series of three concerts each, with identical programs. The Budapest Quartet will play one night of each series. Ralph Kirkpatrick, director of the festival will give a concert of works for harpsichord; and the third night's program includes music for harpsichord and wind instruments, with Mr. Kirkpatrick assisted by Lois Wann, oboe, Frances Blaisdell, flute, and a bassoonist as yet unannounced.

"Meet American Composers" Series Opens on WQXR

Station WQXR started a new series, Meet American Composers, on Sunday afternoon, Oct. 5, Dr. Sigmund Spaeth acting as master of ceremonies. Recorded music is played and well-known guest speakers are interviewed. The first was Leonard Liebling, editor of the Musical Courier.

MRS. H. H. A. BEACH and EUGENIE LIMBERG,

violinist, at the former's summer cottage on Cape Cod. Mrs. Beach completed a new song during her annual visit to the MacDowell Colony at Peterborough, N. H.

ANATOLE KITAIN,

pianist, who appeared in recital in Town Hall last season, will include in his program in Carnegie Hall on Oct. 21, Beethoven's Sonata, op. III (No. 32), Schumann's Carnival, Part II; Three Etudes by Debussy: Etude Tableau and Prelude in G Sharp by Rachmaninoff, a Chopin group, and Sonneta del Petrarca 123 by Lizst. Mr. Kitain early in his career won the Liszt competition in Budapest and has made many recordings.

Wagner vs. Meyerbeer

(*Continued from page* 5)

und Drama," are ample proofs of this.

Wagner's biographers, however, were quick in finding explanations of his conduct. Glasenapp insists, in spite of the fact that the successful results of Meyerbeer's recommendations are proven, that his assistance had been granted only in cases in which 'the failure of such assistance, due to internal or external circumstances, could be anticipated with certainty."

Chamberlain points out that Wagner had later arrived at the "realization" that all this assistance was merely "artificial, opportunistic and futile." He does not even hesitate to accuse Meyerbeer of being the secret instigator of the riot staged by aristocratic clubs at the first Paris performance of Tannhäuser.

How different is Meyerbeer's attitude from that of Wagner and his biographers. It would have been possible for him to publish the letters cited above, as well as many others. Yet in the face of the most vicious attacks, he remained silent.

The Courier in South America

TO THE EDITOR OF THE MUSICAL COURIER:

The Musical Courier seems to be very popular in South America, as my daughter recently received a card from our friend, Rev. Dr. Samuel Trexler, who was on a "good will" tour of South America, saying that he saw the Courier in Chile with the picture of my daughter together with Paderewski's sister, Madame Wilkonska-Paderewska. Also that we gave recitals this summer in Northeast Harbor and Seal Harbor, Maine, and will give a recital at the State Teachers College, East Stroudsburg, Pa., on Oct. 10.

FRED V. SITTIG.

SONDRA

BIANCA

10 Year Old Pianist

Chosen as guest soloist for the opening concert of the Young People's Series of the Gala Centennial Season

NEW YORK PHILHARMONIC-SYMPHONY

Rudolph Ganz conducting,

at Carnegie Hall, Sat. morning, November 1, 1941

Concert will be broadcast over WABC and Columbia Network

Soloist with New York Women's Symphony, Antonia Brico conducting

"The little pianist gave a phenomenal performance, and at its conclusion was given an ovation. The artistic level of her playing was amazing. Her sensative phrasing, technical fluency, and exquisite interpretations brought the true meaning of Mozart to light, especially in the second movement of the concerto. . . . There is no question but that this child is destined to make music history."—*White Plains Evening Dispatch*

"If last night's performance is any indication, **Sondra Bianca's name will become the household synonym for unexplainable maturity of gift that Yehudi Menuhin's was as a child and has remained as a man.** Her performance was one of those arresting experiences in which the musical satisfactions attained by the hearer completely belv the means by which they are reached. . . . She delivered her reading with clarity, with precision, with grasp, both technical and emotional, of its sweep, its fire, its tenderness."—*White Plains Reporter*

Soloist on Music Hall of the Air Program, Maurice Baron conducting

"She filled the Mozart bill to a T in the way of brushing off the note-by-note, chord-by-chord sequences in facile fashion. What's more to the point she showed poise beyond her years, and a true sense of expressive legato. The members of the ensemble gave the girl a big hand at the end. She deserved it."—*N. Y. World-Telegram*

9 Performances with Orchestras—4 Re-engagements

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Can Critics "Make or Break"?

Court Ponders Case Testing Right to Bar Critics from Halls

HUDSON FALLS, N. Y.—The first test of a new law designed to protect the rights of critics came up for hearing in the Supreme Court here on Sept. 19.

The action was brought by Robert W. Christie and the defendants are the Forty-sixth Street Theatre Corporation and the Select Operating Co., Shubert subsidiaries.

Mr. Christie, who had sought to attend a recent theatrical performance in New York, asserted that he was refused admittance although he held a ticket for "Panama Hattie," and sought redress for alleged "breach of contract." The theatre management maintained the law was "unconstitutional" as it permits "undue, unwarranted and unreasonable influence with the defendant's property." William Klein of New York, defense counsel, argued that 95 per cent of readers are influenced by criticisms.

Justice Leon M. Layden directed that briefs be filed not later than Oct. 15.

(*Continued from page* 3)

reer of an artist had been affected, favorably or adversely, by the opinion of a critic.

* * *

A new law recently signed by Governor Herbert Lehman of New York prohibits the barring of critics from theatres and other auditoriums to which they hold admission tickets.

* * *

Because many people "having excellent musical taste and valid opinions about performances" could not write them for the benefit of the public, the professional critics who try to express "the essence of the performance" are a "vital part of musical life," according to AUSTIN WILDER, managing director of WGN Concerts. The critics, according to Mr. Wilder, "have the power to explain and to transcribe for others the significance of the musical event" and thus the public "looks to the critics for a tangible record." He continued:

"Many an artist has won wide recognition because a critical storm broke around his head. Debate can zoom the name of an unknown to fame, because people feel that if minds they respect are concerned with him, they should be also. On the other hand, the artist's chief interest is to be heard and if his performance is outstanding enough to create a solid front of acclaim by the critics, he is almost sure to navigate from there under his own power. Marian Anderson, Dorothy Maynor and Helen Traubel are shining examples of this."

* * *

CHARLES N. DRAKE, director, Richard Copley Concert Management, said that if the New York newspapers abolished all music critic jobs, "the annual quota of recitals would dive from 300 concerts to just about none at all, for without a hoped-for visit by the reviewers, there would be little point in offering a program, certainly no point for the newer artists.

"They and we (the managers) feed on quotations," he continued. Mr. Drake said that most artists "get only one chance at bat and, according to Manhattan rules, strikes are called pretty fast." He styled as "unreasonable" in some criticisms the "finicky attitude that looks for greater versatility and finer polish than most musical performers should be expected to display in their early years" and mentioned the oft-repeated phrases used by critics such as "dazzling technic" and "rare feeling for nuances" urging new ones "just for a change." He also suggested that critics might use "a little 'atmosphere'."

* * *

ANNIE FRIEDBERG answered the questions by stating that "it would be useless to give any performance anywhere without having a criticism from public and press."

* * *

VERA BULL HULL said that she had found criticism to be "most fair and very helpful to both the artists and to me as manager in promoting their careers." MRS. HULL said she knew of "several instances" where "an enthusiastic critical review had been the means of starting the artist on a brilliant career" and conversely where criticisms, 'adverse but fair and constructive, have been helpful to the artists in showing their weaknesses or faults and have influenced them to make proper corrections or to give up the idea of having a professional career."

Mrs. Hull said that "all artists who are eager to make a successful career want and prefer to receive a well written, constructive review, though not entirely complimentary."

* * *

PHILIP T. BROWN, director of Tenney Management, urging that critics primarily give their attention "to the artist who is building a career rather than to those who have reached the stage of national attraction," said that "criticism without bias is the one argument that a manager has in booking an artist" and added that he has seen "definite occasion where a career has been held back or advanced by press criticism, especially the former instance where adverse criticism has been occasioned by the artist's physical or mental condition rather than by lack of ability." He concluded:

"Constructive criticism can 'make' an artist—destructive can ruin a promising career."

* * *

GEORGE LEYDEN COLLEDGE, like Mr. Drake, was emphatic in his response. To the first question he replied that "artists, especially the newcomers, require all the background they can possibly acquire and those interested in buying talent are guided and influenced by the opinions of the critics, whose judgment they respect." Mr. Colledge pointed out that if the critical opinions are favorable, "they are of inestimable value for a multitude of publicity uses and exceedingly helpful to the artist" while the unfavorable notices "are often constructive and enable the artist to note the weaknesses found, and encourage further effort with the faults remedied."

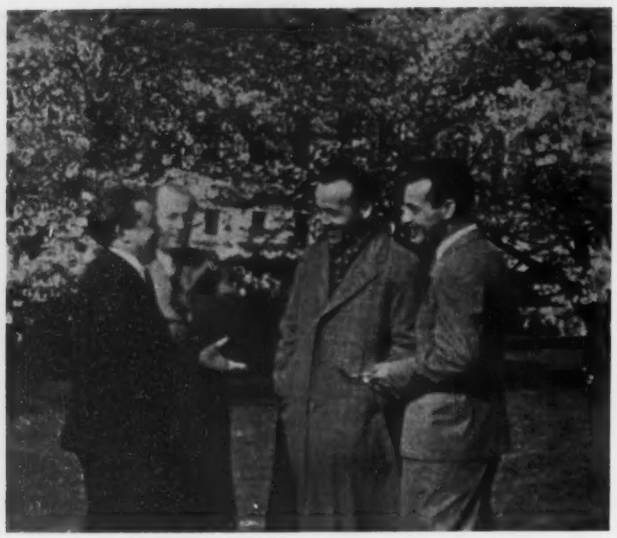
* * *

MARKS LEVINE, manager of NBC Concert Service, said that asking if critics are beneficial or detrimental to a musical career "is like asking if rain is beneficial or detrimental to crops. At one time rain may be extremely beneficial. Later, if there has been too much of it, it may be detrimental." He said he could "mention one historic case where the finest of musical criticisms from all over the world could not make a career."

(*Please turn to page* 10)

Cartoon by Hy Gage

THE MORNING AFTER: THE NEW TENOR READS HIS PRESS NOTICES.



THE BUDAPEST QUARTET
on the lawn in front of the Library of Congress in Washington, D. C. Left to right, Boris Kroyt, Josef Roisman, Mischa Schneider, Sascha Schneider.

Omaha Clubs Potent Music Force

OMAHA, NEBR.—Omaha is looking forward to an interesting musical season.

The Tuesday Musical Club announced this week that all tickets for the forthcoming season have been sold. Although this club usually has a "sold-out" season, it credits this early success to the government's tax, effective Oct. 1.

Central High School auditorium, where the concerts are held, seats 1,500 people. The 1941-42 series includes: John Charles Thomas and Hertha Glaz, Nov. 17; Rachmaninoff, Dec. 2; Gordon String Quartet, Jan. 13; Zino Francescatti, violinist, Feb. 20; and Mack Harrell, bass, March 23.

The Morning Musicale announces a series of five concerts at the Hotel Fontenelle, with the following artists: Gertrude Berggren, contralto, and Donald Dame, tenor, Oct. 27; Local Artists of the Future, Dec. 20; Roth String Quartet, Jan. 31; Gordon Dilworth, baritone, March 21; Carroll Glenn, violinist, April 25.

The Matinee Musical Club will sponsor again the Omaha Little Symphony in three concerts at the Joslyn Memorial. Richard E. Duncan is director. Nov. 24, Tashamiri, dancer, will be soloist. Jan. 26 will be a strictly symphonic concert, and on April 13, Harold Bauer, pianist, will be the soloist.

H. M. R.

HELENA FIGNER,
Brazilian mezzo-soprano, will open an extensive concert tour, under the management of Albert Morini, at the Brooklyn Academy of Music on Oct. 22. Miss Figner is offering a repertoire rich in the fascinating songs of her native country. The picture shows her at the Berkshire Festival, where she congratulated Serge Koussevitzky.

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Influence of the Critic Debated

(*Continued from page 9*)

GARLAND COOPER, speaking as a local manager buying artists and later as one selling concerts, said that "critics are very beneficial in each capacity." Local managers are unable to audition artists whom they may be considering and therefore "have to rely solely on what the critics say." Mr. Cooper said that critics often are of "great help to the artists in building their career" and artists "want the criticism even though it amounts to a verbal spanking."

* * *

ROBERT E. SIMON, president of Carnegie Hall, said that music criticisms "stimulate interest in music and therefore stimulate the business." Mr. Simon said that the reviewers "interest more people in concerts and also get them to plan music for themselves." He said that "Carnegie Hall welcomes critics because in the long run they separate the wheat from the chaff."

KENNETH KLEIN, director of the concert division of Town Hall and responsible for the Endowment Series competition there each season, said that this latter award "which has been of enormous assistance to four artists and will, we hope, continue to aid many more artists" could not have been possible "without the splendid cooperation of New York's music critics." In selecting the outstanding recitalist of the season at Town Hall, Mr. Klein said, the award committee seeks "an authoritative opinion based on a comparison of all participants" and this can be secured only from "the professional critics."

* * *

CHARLES L. WAGNER and ARTHUR JUDSON told the Musical Courier that they "did not want to comment" on either question.

Newark Holds All-Day Institute

By DOUGLAS HART
Musical Courier Correspondent for Northern New Jersey

NEWARK, N. J.—The Griffith Music Foundation's annual Institute was held on Oct. 6, throughout the day, in the Griffith Building, Newark. The lecturers were Marcia Davenport, author; Virgil Thomson, composer; James Friskin, pianist; Leon Rothier, baritone; Louis Persinger, violinist; Maurice Eisenberg, cellist, and Alan Lomax, archivist of the Library of Congress. Seminars were held in composition, piano, voice, violin, cello, and 13 instruments of the symphony orchestra.

Miss Davenport spoke on the principal subject of the Institute, "Music and National Morale," pointing out the need for increasing opportunities for music in the army and for more community musical groups throughout the country. Miss Davenport advocated the use of patriotic music to a greater extent by all organized groups.

James Friskin's subject concerned the editing of musical scores. He played examples from Bach and Beethoven, citing the advantages and disadvantages of some editions to the student.

Alan Lomax, known by the self-chosen title of "Folk Musician," lectured on "Folk Songs of America," of which there are, he said, more than 20,000. Accompanying himself on the guitar, he sang folk music of the hillbillies, sailors, cowboys, prisoners, Negroes and laborers. Mr. Lomax learned the art of reproducing these songs in the true spirit by observing in their daily life the people with whom they originated.

Orchestra Men Give Seminar

The final seminar was held at the University of Newark, directed by 13 first-desk men of the New York Philharmonic Orchestra. At this time 650 high school and college students selected from 40 schools in Northern New Jersey were invited by the Foundation to attend illustrated lectures on their respective instruments.

The Institute was presented in cooperation with leading music educators of New Jersey. The presiding chairmen of the seminars were Dr. Clarence Cameron White, composition; Helen Kanouse, piano; Romley Fell, voice; Jennings Butterfield, violin, and Russell Kingman, cello.

The president of the foundation is Mrs. Parker O. Griffith, and the managing director, Harry Friedgut.

Gerhart Starts 13th Season As Conductor in Altoona

ALTOONA, PENNA.—Russell Gerhart opens his 13th season as conductor of the Altoona Civic Symphony Orchestra, when Amparo Iturbi, soloist, is heard in Grieg's piano concerto. In honor of the Dvorak centennial, the New World Symphony will be played.

Other soloists this season include Margaret Speaks, soprano, Ossy Renardy, violinist; and George Britton, baritone.

Mr. Gerhart also conducts the Bedford County Symphony and will make a series of guest appearances throughout the state.

Doris Doe to Be Soloist at Philomel Centenary

Doris Doe, Metropolitan Opera contralto, will be the soloist on Oct. 29 at the 100th anniversary of the Philomel Music Club of Warren, Penna., Miss Doe gave the first recital at the opening of the present clubhouse of the organization. Her Town Hall, New York, recital is scheduled for Nov. 3.

Indianapolis Awaits "Pops" Concerts

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra, under the direction of Fabien Sevitzky, has arranged a series of ten Friday-Saturday, four Pops, and two children's concerts for the season opening on November 7. Ezio Pinza, Emanuel Feuermann, Hertha Glaz, Dalies Frantz, Nathan Milstein, Lotte Lehmann, Artur Rubinstein, and Thomas L. Thomas will be soloists. Ferdinand Schaefer, conductor emeritus, will again make his annual appearance as guest leader.

The local Maennerchor, one of the oldest musical organizations in the Middle West, has arranged tentative plans for the season, which includes three concerts at the Athenaeum, a performance of Handel's Messiah at the Murat, and at least one out-of-town performance. Auditions are being held to increase to 200 the mixed chorus under the direction of Clarence Elbert.

The Martens Concerts will open their series with The Barber of Seville, starring Hilda Reggiani—and will present later the Ballet Russe de Monte Carlo in Les Sylphides; Gregor Piatigorsky, Vladimir Horowitz, and Dorothy Maynor. Gladys Alwes is the new manager of this series.

The Indianapolis Matinee Musicale, in addition to the regular series of active member programs, will have the customary artist recitals in the L. S. Ayres auditorium. These will include Igor Gorin, Anna Kaskas, and the Salzedo Ensemble of harp, cello, and flute.

The Indianapolis Symphonic Choir, under Elmer Steffen, is holding auditions and preparing for the usual appearances with the local symphony. Plans have been arranged for an all-choral concert late next spring. This will be the fifth season for this organization.

An operetta guild has been formed at the Jordan Conservatory. A Gilbert and Sullivan work will be presented in the near future.

HERSCHELL C. GREGORY.

Berkshire Quartet Lists 2 Concerts at Pittsfield

PITTSFIELD, MASS.—Two concerts will be given by the Berkshire String Quartet on Oct. 18 and 19 at the Berkshire Athenaeum as the gift of Mrs. Elizabeth Sprague Coolidge. The concerts mark the 25th anniversary of the quartet which was founded by Mrs. Coolidge and which has played an important part in the Berkshire Festivals of chamber music.

The ensemble, comprising Hugo Kortschak, Nathan Gottschalk, Kurt Frederick and Emmeran Stoeber, will play Malipiero's Rispetti e Strambotti and Tansman's Triptyque, both dedicated to Mrs. Coolidge, as well as quartets by Haydn, Mozart, Beethoven and Debussy.

Marcelle Denya in Toledo

Marcelle Denya, French soprano, opened her recital season on Oct. 9 at the Toledo Art Museum. Mme. Denya recently sang the title role in Manon at the Montreal Opera Festival under the baton of Wilfred Pelletier.

ALBERTO JONAS, MRS. MARGARET SCHLUER, MRS. JONAS and CARL SCHLUER,

(left to right) in the garden at the Germantown home of Mr. and Mrs. Jonas. Mrs. Schluer is a pupil of Mr. Jonas. She and her husband are members of the piano faculty of the Baldwin-Wallace Conservatory, Mr. Schluer being head of the department.

Baldwin-Wallace Conservatory Opens New Term

BEREA, O.—With the largest enrollment in its history, and with 111 students taking degree courses, the Baldwin-Wallace Conservatory of Music started the new year on Sept. 15. Among the new faculty members are Robert Swenson in the cello department; Blair Cosman, piano and theory, and Samuel Willis, brass instruments.

The mid-year festival at Baldwin-Wallace will be held on Dec. 6 and 7, when Dr. Howard Hanson will be guest conductor and the programs will be devoted to American composers. Albert Riemenschneider is director of the conservatory.

Cleveland Concert Courses to Open

CLEVELAND, O.—Under the management of Mrs. Emil Brudno, the Philadelphia Orchestra, Eugene Ormandy conducting, will open the series on Oct. 26. Ezio Pinza will be heard in recital, Nov. 14; a joint appearance of Ruth Posselt, violin, and Marjorie Lawrence follows on Nov. 28. Others to appear are: Robert Casadesus, pianist, Dec. 12; a trio comprising Emanuel Feuermann, Erica Morini and Albert Hirsch on Jan. 9; Fritz Stiedry and his Orchestra with Hortense Monath, pianist, on Jan. 23. Closing the series will be the Minneapolis Symphony with Mitropoulos at the helm.

As extra-curricular attractions Mrs. Brudno has engaged Ruth Draper for Nov. 2 at Severance Hall and Dorothy Maynor on Oct. 19. R. H. W.

Rotarians Hear Luboshutz

Pierre Luboshutz made his debut as a speaker at a meeting of the Pittsfield Rotary Club. He spoke on the importance of Tanglewood as an international music center.

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NEW YORK CONCERT SEASON SOUNDS OPENING MEASURES

New York's 1941-42 music season, which promises decided variety and during which the Philharmonic-Symphony Society will observe its centennial, was officially launched on Sept. 23, when Town Hall, resplendent in new decorations, housed the recital of Lloyd Hickman, Negro baritone.

Remembered from his stage appearances in Green Pastures, Mr. Hickman offered a varied program which included operatic excerpts, Lieder and several Spirituals as well as a French group. The audience was warm in its applause.

A program in aid of the Cultural Section of the Austrian Action was given by Emanuel List, bass, and Paul Wittgenstein, pianist. Vladimir Padwa; Henry Scott, who combined arts of the satirist with the keyboard medium; and Milo Giovanni were the pianists heard. John Creighton Murray, violinist, gave his second New York recital. Pupils of Grete M. Schoenwald also appeared.

Other recitalists during the opening period included Erica Riccardo, soprano, Karl F. Lassen, tenor, and Paul Aron, pianist, who were heard in a joint list in the Carnegie Chamber Music Hall on Oct. 5.

Henry Scott in Humorous Program

Town Hall, on whose stage one regularly hears almost everything except humor, resounded with much enthusiastic laughter when Henry Scott gave a recital there on Sept. 27.

He appeared as a pianist, satirist, pantomimist, actor and story-teller. The result was an astonishing exhibition of versatility much of which offered hilarious fun for the audience. The music itself fluctuated between standard piano works and impressions of swing, the former consisting of compositions by Scarlatti, Chopin, Liszt and Nathaniel Dett.

Mr. Scott does not pretend to be a top-flight virtuoso on the keys, as was evidenced when he turned to the listeners and said "Good-by," before starting Liszt's Second Rhapsody. However, he had no need to apologize for the comic elements on his program, especially his bursting of a balloon with one foot while he pedalled with the other, his imitation of the walk of a penguin, his burlesque of a great concert pianist, and numerous other side-splitting antics. Altogether, it was a merry evening as a prelude to the many serious and solemn occasions in prospect for the new season.

Vladimir Padwa in Town Hall Recital

Vladimir Padwa, pianist, in his program at Town Hall on Sept. 29, presented a Bach group, including the Prelude and Fugue in C minor, followed by three Choral Preludes arranged by Busoni, and the Concerto and Fugue in C minor transcribed by Petri. Then followed the Brahms Sonata in F sharp minor and after the intermission the twenty-four Preludes of Chopin.

Mr. Padwa showed sensitive musicianship and a thorough understanding of the music he performed. His technical equipment throughout matched his conception and interpretation. Particular scope for virtuosity was found in the taxing task he set himself in encompassing all the Chopin preludes. This was an achievement meriting commendation for the personal conception of the works and the resourcefulness with which the keyboard demands were met. The audience gave the artist warm applause, and insisted on a number of encores beings added at the close.

Milo Giovanni Plays

Milo Giovanni, pianist, on Sept. 28 at Town Hall chose for his program works by Bach, Scarlatti, Beethoven, Gluck, Liszt, Chopin, Debussy, Scott and Albeniz. Novelties by Pittaluga and Palmgren were also heard, together with an original work entitled Grandfather's Music Box. Mr. Giovanni was at his best in passages demanding delicate finger work. He seemed to be hindered by nervousness. Thoughtful phrasing, especially in the Chopin works, was in evidence throughout. An unusually large audience warmly acclaimed him.

John Creighton Murray in Second Recital

A second recital in Town Hall, where he had made his debut last season, on Oct. 3 confirmed the unusual artistic merits of John Creighton Murray, 20-year-old violinist. The program was on a higher plane than his original appearance, both in choice of numbers and in the remarkable intensity and power of the interpretations. Technically, there was also a greater richness and finesse of detail, added to a tone of fine-spun, sensuous quality and impeccable intonation.

The opening work was Mozart's sonata in B flat (K. 454), played with fine sense of style, subtlety of shading and artistic sincerity. The Bach Chaconne had a searching treatment, with grasp of the architecture of the work and its dynamic contrasts. The Bruch G minor concerto was unfailingly mellifluent and refined in its warm, lyric treatment.

A Sonatina by Chavez, of atmospheric if rather slender content, was successfully reproduced. The Chausson Poème was given a particularly impressive reading, one of imagination and emotional power, concluding on a note of drama rarely attained. The final groups, included an Irish Lament, transcribed by Sam Franko; Tijuca from Milhaud's Saudades, arranged by Levy, a particularly languorous bit; and the Wieniawski Polonaise Brillante in D, with a number of encores.

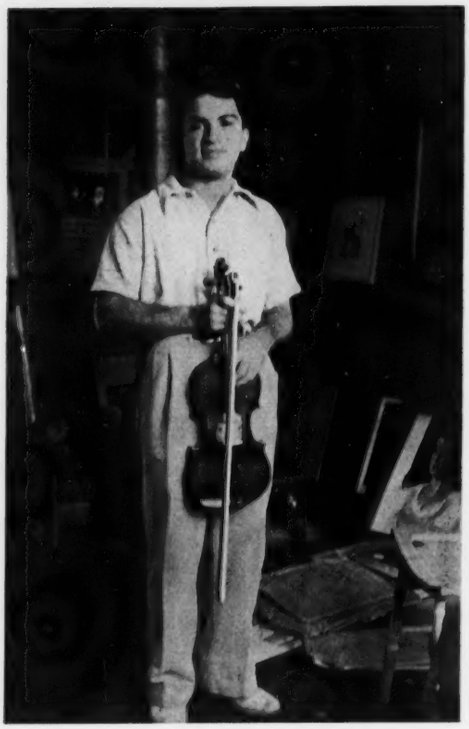
A real artistic personality seems to have emerged in Mr. Murray, whose originality of approach is the result of innate qualities, carefully schooled. Boris Roubakine, piano associate, gave excellent support.

Austrian Program Heard

On Oct. 3, at the Carnegie Chamber Music Hall, a program, sponsored by what is called the Cultural Section of the Austrian Action (subtitled Free Austrian Movement), was presented by various instrumentalists. Schubert's A minor Quartet, Franz Schmidt's Piano Quintet, with Paul Wittgenstein, one-armed pianist, as soloist, and Mozart's Clarinet Quintet were played. William Salander was the clarinetist. Emanuel List, basso of the Metropolitan Opera, sang a group of Lieder, and Mr. Wittgenstein was also heard in the difficult Chopin-Godowsky studies for left hand alone, followed by the Liszt-Verdi Rigoletto Paraphrase. Mr. Wittgenstein never fails to thrill his audience with his amazing mastery of the keyboard.

Schoenwald Pupils Give Program

Grete M. Schoenwald of the New York College of Music, presented her students in an all-Mozart program at Carnegie Chamber Music Hall on Oct. 4. Phoebe Hanson opened the program with a brief but interesting talk on Mozart. Students who participated in the singing were Edith Miehle, Penelope Vassilaros, Angela Chope, Lola Moran, Maria V. Loeti, Joan Cohen, Mary Kalmer, Molly Mutnick, Salvatore Notto, and William Epperhart. The numbers consisted of Mozart Lieder and operatic arias from Le Nozze di Figaro, Bastien and Bastienne, The Abduction from the Seraglio, Don Giovanni, La Clemenza di Tito, Cosi Fan Tutte and The Magic Flute. The performers as a whole, showed evidence of excellent coaching in interpretation, handling their difficult assignments with a poise which is sometimes absent in the professional recitalist. Mme. Schoenwald was at the piano.



RUGGIERO RICCI in a painter's studio at Elizabethtown, N. Y. While spending a vacation in the Adirondack Mountains, he prepared his repertoire for the new season.

Junior Programs Gives Preview

Junior Programs presented a preview of the Adventures of Marco Polo on Oct. 5, at the Heckscher Theatre, New York. The production was written and staged by Saul Lancourt. Appropriate music was written by Margaret Carlisle, and Ruth St. Denis created the dances. The cast included Barry Mahool (Narrator), Dorothy Lysaght, Dale Lefler and Chas. Tate (The Dancers), Cecile Sherman, Albert Gifford and Don Keefer (Singers and Actors). The combined efforts of the singers, dancers and actors have been used to excellent advantage, and the elaborate presentation was thoroughly enjoyed by a large audience.

R. K.

Paul Boepple Gives Lecture

Paul Boepple gave a lecture-demonstration on the Dalcroze approach to music, on Oct. 2, in the Carnegie Chamber Music Hall. Mr. Boepple was assisted by students of the school from classes in solfège, rhythm, and improvisation.

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"Principal credit went to conductor Franz Allers, who applied his knowledge of the scores and the needs of the dancers to the excellent orchestra with splendid results." —*Irving Kolodin, New York Sun.*
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8 Concerts Listed In Eastman Series

Four Programs Planned by Faculty Members—2 Groups to Make Debuts

ROCHESTER, N. Y.—Four concerts by visiting artists and four by members of the faculty comprise this year's Kilbourn Hall series of the Eastman School of Music. Two of the visiting groups will make their first local appearance, as will one of the faculty members.

The American Ballad Singers launch the series on Nov. 11, to be followed on Nov. 25 by Luigi Silva, cellist. The Winslow and Fitz-Simons Dancers appear on Dec. 16 and the Budapest String Quartet on Jan. 13. Raymond Wilson, pianist, and Arthur Kraft, tenor, are scheduled for a joint recital on Feb. 3. Marjorie MacKown, pianist, and Allison MacKown, cellist, present a program on Feb. 24. Fray and Braggiotti, duo-pianists, appear on March 17. The final program will be given on March 31 by Max Landow, pianist.

New students at the Eastman School this year number 171. These include the usual freshman quota of 125; the rest are graduate students and those transferring from other schools to enter the higher classes. The entering students were selected from 344 applicants, the quota being filled in August.

Since a large number of students are enrolled in the courses in orchestral instruments, two school symphony orchestras, as last year, of approximately 100 players, have been organized under the direction of Dr. Howard Hanson, director of the school, and Dr. Paul White. Frederick Fennell will conduct the Symphony Band of 85 and Dr. Herman Genhart the Eastman School Choir. With increased membership, the opera department, Emanuel Balaban, director, and Nicholas Konraty, stage director, plans productions in Kilbourn Hall and the Eastman Theatre.

The twentieth anniversary of the founding of the school will be observed this year by inaugurating a project in the field of American chamber music. The Gordon String Quartet members have been engaged as guest instructors in this field, with Mr. Silva. Dr. Hanson has announced that the annual festival performances will be augmented by hearings of new chamber works. Student quartets will give programs illustrating the development of American chamber music during the past century. Dr. Hanson pointed out that more than 16 years ago the school started its annual American Composers' Concerts, during which time more than 600 orchestral works by American composers have been presented.

Photo by Bruno of Hollywood, N. Y.

MARGARET DAUM,

soprano, featured as soloist on Tuesday nights on the air with Haenschen's All-String Orchestra, the program originating in Detroit.

Ina Souez to Make Debut with New Opera Company

Ina Souez, American soprano, makes her operatic debut in this country when she sings the role of Fiordiligi in Mozart's Cosi Fan Tutte with the New Opera Company in New York.

A protégée of Rosa Ponselle, Miss Souez sang her first operatic role in Palermo. Subsequently she appeared in other European houses and at the Glyndebourne Festival, where she was heard under the direction of Fritz Busch, who is conducting the Mozart score with the New Opera Company.

Crystal Waters Opens Studio, Plans Lectures on Singing

Crystal Waters, voice specialist, who opened her New York studios on Oct. 1, is planning lectures devoted to a modern approach to singing dramatics. Articles by Miss Waters on voice production are appearing in the Etude and other magazines. Miss Waters' broadcasts have emphasized methods of correct speech.

Operetta in Texas

H.M.S. Pinafore Sung as Final Opera in San Antonio Series

SAN ANTONIO, TEX.—H.M.S. Pinafore was presented by the San Antonio Civic Opera Company (Mrs. Lewis Kramas Beck, president) as the last opera of the season. Due to inclement weather, the performance had to be given in the Auditorium instead of the Sunken Gardens. The cast was an unusually fine one, three of the principals being new to San Antonio audiences. These included Jane Wilson Greer, as Josephine, whose tones were clear, resonant and of wide range. Louis O. Durst student of Pasquale Amato for two years at L.S.U. and a member of the Baton Rouge Opera Association and the Dallas Civic Opera, sang Ralph Rackstraw in a voice of beautiful lyric quality; Archie Heap, who appeared as Captain Corcoran, has concertized in Chicago and possesses a voice of a rich, robust timbre. Others in the cast, were: Gay MacIlvaine Donovan, as Buttercup; Jack Blankfield as Sir Joseph Porter; Art Bennack as Dick Deadeye; Mary Jane Garza as Hebe; and Henry Guerra, Jr. as Bill Bobstay. Each of the principals did most notable work. Dr. Otto Wick was the musical director and conducted with authority. Members of the Southwest Festival Chorus, which he directs, constituted the excellent chorus. Harry Griffith was the stage director.

Preceding the opera, the Star-Spangled Banner was played, followed by a Prayer for Peace, by Minnie S. Piper, sung with fine effect by the Southwest Festival Chorus.

MRS. STANLEY WINTERS.

What a Great Southern Newspaper Says about a Great Singer...

EDITORIAL —

FORT WORTH STAR-TELEGRAM—MORNING TUESDAY, APRIL 8, 1941

Raceless and Sexless Gift

The singing voice is a raceless and sexless gift of nature. When it is accompanied by a willingness to study and work that the limit of embellishment may be given to the public, the individual becomes a being apart from the mass. The citizens of many countries have gathered many times to hear a "voice" without any interest in the personality to which it was given for the uplift of the arts.

The case of the negro baritone, Jules Bledsoe, is an illustration which covers the field from Jenny Lind to his own appearance before a Fort Worth audience Friday night. He rates as a distributor of the Gift of Music. Those who love music recognize it for that which it is, wherever found.

The human voice will be the last victim of synthesis. Many thousands of "gifts" have proven to be worthless because they were compelled to consort with laziness. When native ability is joined with "infinite capacity for hard work," the meaning of genius is served to its fullest capacity.

JULES BLEDSOE

HOLLYWOOD CONCERT MANAGEMENT

6642 Emmet Terrace, Hollywood, Calif.

Chicago Assembles a Notable Galaxy of Early Fall Events

By RENE DEVRIES

CHICAGO.—The musical season here gets into full swing with the opening concert of the Chicago Symphony Orchestra on Oct. 16, Frederick Stock occupying the limelight.

As already announced, Fortune Gallo, general director of the Chicago Opera Company, has chosen Verdi's Masked Ball to launch his five weeks' season at the Civic Opera House on Nov. 8. The following cast has been assigned: Elisabeth Rethberg, Anna Kaskas, Josephine Antoine, Jussi Bjoerling, John Charles Thomas, Virgilio Lazzari and Roberto Silva. Emile Cooper is to preside at the conductor's stand and the Littlefield Ballet will supply the dance sequence for the opera. The all-American youth chorus which proved so effective last year returns to complete the ensemble.

Bertha Ott, a potent factor in the musical activities of this city, has released the list of attractions and has chosen the Russian Trio, composed of Nina Mesirow Minchin, pianist; Michael Wilkomirski, violinist and Ennio Bolognini, cellist, to open her season with a concert at Goodman Theatre on Oct. 21.

The following day, the Woman's Symphony, Izler Solomon, conducting, gives the first of its series in Orchestra Hall with Alec Templeton, soloist. The pianist-composer will be heard in his Rhapsodie Harmonique, receiving its world premiere on this occasion. Another first Chicago performance is announced for this concert—Piston's Suite from The Incredible Flutist. The soloists for the remaining concerts of the orchestra are: Emma Otero, soprano, Nov. 19; Alfred and Edgar Lustgarten, violinist and cellist, Dec. 17 and Alexander Kipnis, bass, Jan. 14.

Other features on Miss Ott's list include Harold Townsend, tenor, debut recital in Kimball Hall this month; the three concerts of the Twilight Chamber Music in Fullerton Hall, one early in November and the others on Dec. 7 and Jan. 18; Kenneth Ward's recital, Nov. 5; Daniel Ericourt, pianist, Dec. 7; Josephine Swinney, mezzo-soprano and Leo Heim, pianist's joint recital, Dec. 9.

Romance of Old Mexico, starring Greta Rubio, mezzo-soprano; Colonel Ricardo de Escamillo, narrator with marimba orchestra, and Velma Montoya, Spanish dancer, gives a performance on Jan. 18. On the same evening Shirley Sorrelle, soprano, makes her bow here in recital. Dorothy Froelich, lyric soprano, winner of the Society of American Musicians young artist contest, gives a recital on Jan. 21. Dorothy Bacon, contralto, will be heard on Jan. 28 in Kimball Hall. Also scheduled are Lisa Parnova and Barton Mumaw in a dance recital, Feb. 22; and Jacques Fray and Mario Braggiotti in a two-piano program, April 12. Between now and the end of the year Miss Ott will add considerably to her already imposing list, bringing to Chicago many entertainments of merit, as in other years.

Reception for Gallo and Martinelli

The Board of Governors of the Chicago Opera gave a reception in honor of Fortune Gallo, general director, and Giovanni Martinelli, newly appointed artistic director of the Chicago Opera Company, at the Casino Club on Oct. 3. The large gathering offered the guiding spirits of the company best wishes for a prosperous season.

Winnetka Music Club Schedule

Grace Moore opens the Winnetka Music Club's eighteenth season of Artist Recital Series, on Oct. 20, in the auditorium of the New Trier High School. The next program will be by Ruth Draper, on Nov. 24, after she has given three performances at the Civic Opera House, under Harry Zelzer's management, Oct. 17 and 18 (evening and matinee). Nathan Milstein, violinist, comes to Winnetka on Jan. 26 for a full recital and the series will be concluded by Vronsky and Babin, duo-pianists, Feb. 23.

Original Ballet Russe to Appear

Colonel W. de Basil's Original Ballet Russe, now under the management of Fortune Gallo, is booked for eight performances at the Civic Opera House, Oct. 20 to 25 inclusive.

Music Clubs Secure Better Attractions

It is gratifying to note that several of the city's foremost music clubs are now calling on the services of resident musicians and paying them adequate fees. One such club is the Lake View Musical Society, which will present the Philharmonic String Quartet in a series of three concerts at Goodman Theatre, Oct. 26, Nov. 23 and Jan. 25.

Another is the Chicago Musical Arts

(Please turn to next page)

DOROTHY BACON,
American contralto, will sing as soloist in Handel's Messiah this season in Zanesville and Graneville, Ohio. In January she makes her Chicago debut under the management of Bertha Ott.

PIETA, 1940,
as danced by Anne Rudolph and Josephine Nirey.

"Motion Choir" Founded by Anne Rudolph

CHICAGO, ILL. — For nearly seven years Anne Rudolph, director of the Anne Rudolph School of Body Education and Dance, of Chicago, has been working diligently to create a better understanding of the relation between the dance and everyday life.

During this period, Chicagoans have been the recipient of a series of lectures, demonstrations and concerts given by Miss Rudolph. Those occasions have attracted an ever-increasing number of people, nearly all of whom have become actively interested in Miss Rudolph's methods. About four years ago, the latter organized what she calls "a dance motion choir," which was, in her own words, "designed to give the laity a knowledge of how to synchronize action and thought."

It is this group that will assist the dancer in her forthcoming People's Chamber Dance Series, to be given every Tuesday evening during November in her Chicago studio.

Singers to Assist

"The members of my motion choir," she states, 'augmented by guest singers and speakers, will assist me in arranging dance material, so as to give the audience an intimate introduction to various developments in the dance. These dances will be projected by a dance choir which is made up of people—amateur dancers—who are realizing a recreational and cultural impetus in their lives through the dance. The modern relationship of the dance to antique, classical, and contemporary music and sound will be stressed."

ALFRED and EDGAR LUSTGARTEN,
violinist and cellist, who will be soloists with the Woman's Symphony Orchestra of Chicago, Dec. 17, in Orchestra Hall. They will play the Brahms Double Concerto.

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BALTIMORE MANAGERS, ARTISTS RALLY FOR SEASON

BALTIMORE, MD.—The new season started with a highly successful week-long appearance at the Maryland Theatre of the Columbia Opera Company of New York, Armand Bagarozy, general director. In addition to such faithful regulars as Josepha Chekova, Mario Palermo, Ralph Errolle, Alfred Chigi and others, there were a number of "guests": Lucille Manners, Felix Knight, Virginia Pemberton, Francia White and Lanny Ross. Packed houses, despite the unseasonably hot weather, greeted each performance and there was considerable enthusiasm for the young singers and the excellent conducting of young Emerson Buckley, who worked wonders with the men under his prodding, highly skilled baton.

Two Baltimoreans made their operatic debuts during the week. The first of these occurred when William Chalmers appeared successfully as Silvio in Pagliacci, Lucille Manners being the Nedda. On Friday night, Elizabeth Bolek scored neatly as Micaela in a splendid performance of Carmen. Impresario Bagarozy has already announced tentative plans for a return engagement of his troupe next spring.

Season's Schedule Heavy

The local season rolls up its heavy musical artillery on Oct. 22, and from then on the crackle of concert fire will be heard pretty steadily for the rest of the winter and spring. The Philadelphia Orchestra, under Ormandy and with Rachmaninoff as soloist, opens on that date. Five more concerts follow. Sir Thomas Beecham conducts on Dec. 3. The rest are all under the baton of Ormandy, the soloists including Kreisler, Artur Rubinstein and Efrem Zimbalist.

The National Symphony Orchestra, under Dr. Hans Kindler, is returning for the usual seven concerts, plus two extra ones, when the orchestra will play for the Ballet Russe. The soloists for the orchestral concerts include Albert Spalding, Richard Crooks, Joseph Szigeti, Guiomar Novaes and Rudolf Serkin. Flagstad was originally announced, with Edwin McArthur as guest conductor, but J. P. Hayes, the new manager of the orchestra, is making a substitution because of the diva's plan to stay in Norway for the duration.

Recital Series

William A. Albaugh, dean of the local managers, announces a series of five concerts, to be opened on Oct. 30 with Helen Traubel, brilliant American soprano. The rest of the series, in order, will bring the original Don Cossack Russian Chorus; Nino Martini, tenor of the Metropolitan Opera; Yehudi Menuhin; and the Littlefield Ballet.

The Friday afternoon recitals of the Peabody Conservatory of Music will begin on Oct. 31 with Oscar Shumsky, violinist, newest appointee to the faculty of the conservatory. The artists for the 20 recitals were engaged by Otto Ortmann before his retirement as director. The list further includes Lansing Hatfield, Julius Huehn, Suzanne Sten, Virgil Fox, Roland Gundry, Howard Mitchell, Grete Stueckgold, Emanuel Feuermann, the Budapest String Quartet and a number of others.

The Bach Club announces its thirteenth season of six concerts, three to be given by the Primrose String Quartet. The other three will present John Kirkpatrick, pianist; Yves Tinayre, baritone, and the Blaisdell Woodwind Ensemble.

C. C. Cappel, former manager of the National Symphony Orchestra, and well-known in Washington for his many activities, announces the Cappel Artist Series of four attractions. Platoff's Don Cossack Chorus opens on Dec. 5, the rest of the series including Ruth Draper, diseuse; Rachmaninoff, and Tibbett. Mr. Cappel recently opened a new boxoffice located at Stieff Hall, to be headquarters of the Cappel Concert Bureau. Incidentally, he will open the Cappel Concert Guild in Washington, a series of five concerts, with a joint recital (Oct. 16) by Emanuel Feuermann and Reginald Stewart, new director of the Peabody Conservatory, who has never appeared professionally in this city.

Other Musical Plans

The Baltimore Music Club, Mrs. Howard M. Kern, president, will open its new season in November with a recital by Shura Cherkassky, pianist, who made his debut here as a prodigy. It will be his first appearance here in a number of years.

Mary Lida Bowen, soprano, and El Gary, tenor, both well-known singers of Baltimore, will appear as soloists with the National Symphony Orchestra in its penultimate "pop" concert at Riverside Stadium in Washington. The program will be devoted largely to music by Victor Herbert. Sylvan Levin will conduct.

The Baltimore Civic Opera Company, Eugene Martinet, director, will present his group with John Charles Thomas as guest star in Blossom Time for one week at the Maryland. Mr. Martinet plans to present two other operas in English and possibly a light opera, to be announced later.

Frederick R. Huber, manager of the Baltimore Symphony, announces a series of six adult concerts, plus the usual children's series, all under the direction of Howard Barlow, to start Jan. 11.

GUSTAV KLEMM.

New Brooklyn Society Aids Music Students

Students desirous of continuing their work after graduation from school are being aided by the Co-operative-Vocational Society, recently established in Brooklyn, N. Y. Edward Bevan is director and Mabel Beddoe directs a personality class. The students, some from vocal and dramatic studios and others sent by teachers, are enabled to secure both part time and full time positions, the cost being paid by voluntary contributions and the service to the students being without charge, it is stated.

Lepper Given Assistant

Virginia Radcliffe Lynn, who has been in the Hollywood office of WGN, has been appointed assistant to James Lepper, publicity director, at the New York headquarters. Mary Sprague, formerly of the L. E. Behymer organization, succeeds Miss Lynn in Hollywood.

Chicago's Concert Plans Heavy

(Continued from preceding page)

Club, which sponsored a pre-season benefit concert by Rudolph Ganz, Naomi Cook and Jacobeth Kerr, on Oct. 5 in the library of the Alliance Française. Dr. Ganz was the guest speaker, his subject being American Youth and Music, and his remarks illuminating, interesting and appropriate for the occasion. Miss Cook has advanced artistically since her debut with the Chicago Opera, and her contributions added greatly in making the opening program of the club an event of consequence. Miss Kerr assisted the singer effectively, besides playing expertly a group of piano pieces by her teacher, Dr. Ganz. The club has for its purpose to further the welfare of composers and musicians and to pay all artists appearing in its series during the 1941-42 season.

Chicago Symphony at University of Chicago

As a part of the Chicago University's fiftieth anniversary celebration the Chicago Symphony Orchestra, with Frederick Stock at the helm, gave a concert on Sept. 28 in Rockefeller Memorial Chapel. Dr. Stock's composition, Academic Festival Prelude, dedicated to the University and written for the golden anniversary, occupied a prominent place on the well-built program. Stock, the only holder of an honorary degree from the University, was awarded the Rosenberger Medal for civic service, by President Hutchison. Claire Dux, soprano, and Robert Wallenborn, pianist-accompanist, were the soloists.

Edward Meltzer Re-engaged by Pittsburgh Federal Orchestra

As a result of the favorable impression he made on Aug. 3, Edward Meltzer, distinguished American conductor, who makes his home in this city, was re-engaged for a second appearance at Schenley Park on Aug. 24, as conductor of the Pittsburgh Federal Symphony.

Chicago Theatre of the Air Reopens

The Chicago Thertre of the Air (WGN) reopened on Saturday evening, Oct. 4, and presented The Merry Widow with a star cast, featuring Marion Claire, Attilio Baggiore and Allan Jones. Henry Weber and the WGN Concert Orchestra provided unusually fine accompaniments.

"Save the Auditorium" Movement Launched

The worthy cause of saving the Auditorium Theatre, building and hotel, has been launched through the medium of the Auditorium Music Foundation, described as a non-profit organization. Leading residents have joined to preserve one of the city's most renowned landmarks, and make it the music center of downtown Chicago as of yore. Mayor Edward J. Kelly is Honorary Chairman of the committee and Robert Hall McCormick, active president. The list of officers and advisors reads like a social register. As a result, we foresee the re-opening of the house on Congress Street in the not too far distant future. To achieve this goal, only $400,000 is said to be needed, a small amount considering the value of the property.

Ballet Russe de Monte Carlo Stages "Surrealist" Work

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Such goings-on as occurred at the gala premiere of the Ballet Russe de Monte Carlo on Oct. 8 have seldom been seen in the Metropolitan Opera House. The tremendous audience came in anticipation, and were not disappointed. Some of the older ushers seemed aghast, but the rank and file enjoyed the proceedings, and it is rumored that the bust of Caruso in the lobby was distinctly seen leering.

The occasion was the world premiere of Labyrinth, Salvador Dali's libretto set to Schubert's Seventh Symphony. True, Stravinsky's Poker Game and the roudy, rousing, delightful Gaité Parisienne were also on the program. But these were more or less familiar, while the production of Dali—he of the watch melting off a table, he of the truncated torsos trembling timorously through the tenebrous topography—was an unknown quantity. Those familiar with Dali were prepared for anything, especially after a glimpse at program notes that glibly discussed Byron, "the most integrated of the Romantics," and Schubert's C major Symphony as "the thread of Ariadne," not to mention the most curious allegorical interpretation of a Grecian legend.

Surrealism on Rampage

Massine created the choreography, but everything else was Dali—costumes, sets, and even the symphony. The very first scene showed that the ballet was to be taken, if not with a grain of salt, (that came in the third scene, when paper pigeons attached to very shapely legs began to flutter in an enclosure), with the joyous abandon of a youngster at a threering circus. Away with ballet tradition!

When the companion of Theseus came out with a tree—or were they antlers?—on her head, reason began to sway and topple into fantasy. The mob scenes in the entire work were reminscent of Ebbets Field during the Series; and if one's attention wavered, there was always the Dali backdrop to ponder over and figure out. Perhaps the high spots came in the third scene, when two gigantic roosters—and they really looked like roosters—began to battle, and in the finale, when a combination of mermaid, seahorse and goldfish began to cavort in fish-like fashion. And, lest there be a dull moment, dancers on all sides were converging upon one another in elaborate routine, while others were getting themselves wound up on ropes, getting unwound and solemnly passing through the wings much in the manner of clothes hanging on a line.

"SALESMAN",
one of the dances to be performed by Iva Kitchell when she makes her New York concert debut on Nov. 11 at the Carnegie Chamber Music Hall.

Purpose Somewhat Obscure

We prefer to look upon it as satire; and, taken in that light, it is a hilarious take-off on certain ballet traditions. It certainly cannot be taken seriously; as this reviewer heard someone exclaim in a bewildered voice, "What does he eat before going to bed?" At any rate, the work must be seen once.

The cast was tremendous, but special mention should go to André Eglevsky, Tamara Toumanova, Georges Zoritch and Chris Volkoff. Efrem Kurtz conducted with all his might, and the audience applauded with all theirs.

Other artists who shared in the applause during the evening were Alexandra Danilova, Frederic Franklin, Massine, and Franz Allers for his conducting of Stravinsky's Poker Game.

Jooss Ballet Novelties

The Jooss Ballet continues to play to full houses in the Maxine Elliot Theatre. Among the recent presentations were two premieres and several works that New Yorkers had seen in previous seasons. Sept. 25 brought the first New York presentation of A Spring Tale, and The Prodigal Son. That program was not as skillfully devised as the preceding ones. There was not enough variety, and it was asking much from the audience to keep its attention focused on two long ballets.

A Spring Tale has many moments of beauty and interest, but it is a little too long for its slight story. It contains, however, some fascinating stage business, opening with sharply defined patterns complete with musical and choreographic leit-motifs. Each dancer is introduced with an appropriate theme, and retains that theme throughout. Subtitled "a romantic ballet in four acts," it is a fairy tale about the adventures of a Prince. Kurt Jooss composed the work, the music was Frederic Cohen's and the costumes were designed by H. Heckroth.

Kurt Jooss is also the composer of the Prodigal Son, which inevitably brings to mind Lichine's work on the same subject. The former's interpretation, while not exactly in the Biblical tradition, is opposed to Lichine's fine theatrical adaptation in a modern allegorical vein. So different indeed are the two that direct comparison is futile. Rolf Alexander, who has already established himself as a dancer of unusual ability in the role of Death (The Green Table), again did excellent work as the Son, and was especially effective in the moving last scene.

De Mille Work Premiered

For the first time in its existence, the Jooss Ballet presented a composition by an American when Agnes de Mille's Drums Sound in Hackensack was presented on Oct. 2. The theme deals with the attempt of a group of New Amsterdam settlers to seduce, by means of "dat ol' debbil liquor," a bundle of presumably valuable furs from a group of Indians. Frederic Cohen arranged the charming music from authentic Old Dutch melodies, and Helen Pons designed the costumes. There is much to praise in the work; the first and last scenes are delightful, with attractive dances and an abundance of humor. Not all of the rest is equally spontaneous, however. The section where Ulla Soederbaum battles with her conscience is too long drawn out, and the choreographer's preoccupation with long diagonal lines become forced and academic after a while. Ulla Soederbaum, Lucas Hovinga, and Hans Zullig carry the chief roles.

Also on the program was Ballade, Kurt Jooss' ballet based on a French folksong. The music is by John Colman; Lucas Hovinga, Elsa Kahl, Hans Zullig and Noelle de Mosa dance the central characters. One can get a perfect synopsis of the plot from the program quotation—". . . and the Queen had sent the Marquise a poisoned flower, for she had gained too much attention from the King."

JAN VEEN and ADELE HOOPER
in Mexico City, where Mr. Veen presented his dance recitals recently, assisted by Miss Hooper.

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American Ballet to Tour Central America

The American Ballet is now in its fourth month of the longest and costliest tour ever undertaken by an American troupe. The enthusiastic reception the South Americans have given the company at every appearance is an achievement in the way of good-neighbor relations. The Brazilians were especially pleased when Candido Portinari—their own native painter—was invited to do the décor and costumes for two of the ballets—Serenade and Ballet Imperial.

From recent reports, touring South America is not always as simple as it might sound. The troupe ran into difficulties while trying to get from Santos to Argentina. In order to make necessary connections they had to obtain accommodations on the Cabo de Bueno Esperanza, a Spanish "hell boat" jammed with European refugees.

The last six weeks of the tour are not definitely settled as yet, but will probably include performances in the Central American cities of Panama; Cartagena, Colombia; Havana, Cuba; Puebla, Guadalajara, Mexico City and Monterrey in Mexico; and San Juan in Puerto Rico.

• • •

Sybil Shearer and Mari Harding will make their first New York solo appearances in joint recitals to be given at the Carnegie Chamber Music Hall on October 21 and 22.

Elijah in Syracuse

SYRACUSE, N. Y.—The Syracuse music season opened in the middle of September with three performances of Elijah in opera form, with Mark Love of the Chicago Opera Company in the title role. The other solos were sung by two casts of local singers. A chorus of 125 voices was trained by John T. Clough, of Syracuse. Under the sponsorship of the Syracuse Herald-American these performances drew large audiences and were uniformly successful. Mr. Love, who has sung the role of Elijah nearly one hundred times, was exceptionally fine in both his singing and acting.

Lily Pons, of the Metropolitan Opera, packed Lincoln Auditorium to capacity on Sept. 26. The Morning Musicals, under whose auspices the soprano appeared, found it necessary to sell 300 seats on the stage. Miss Pons was in exceptionally fine voice, was recalled time and again, and had to sing many encores.

The five students who were awarded the Fine Arts music scholarships at the competition held here in July, gave a recital for the freshman class of the University Sunday afternoon, Sept. 28, in the Fine Arts Auditorium. They demonstrated the fine quality of musical talent entering the College of Fine Arts at Syracuse University.

Both the Morning Musicals and the Syracuse Civic Music Association have announced a long list of internationally known artists for concerts this year in Syracuse. The season ticket sales have been large and there is no doubt that for a number of the affairs Lincoln Auditorium will be completely sold out.

H. L. B.

Tauber Cancels Tour As Planes Are "Drafted"

Richard Tauber, Austrian tenor, now a British subject, has been obliged to cancel his American tour this season. Tauber was to have left for Lisbon by plane to take the Clipper, but the British government has ruled that all planes are for official use only during the present emergency. Tauber was to have opened the New York Town Hall Endowment series, and to have appeared on the Ford Hour in addition to his tour. He is now touring Scotland.

YOUTH TO THE FORE! Marion Claire and Henry Weber share bows with their son, Heinzl, 8, following his playing of Haydn's "Kinder" Concerto on Sept. 13 on the Chicagoland Hour.

MGM Photo by Clarence Bull

ALLAN JONES, MGM motion picture star, who has signed a contract with WGN Concerts as his recital management. Austin Wilder, managing director of WGN, announces the screen, radio and concert tenor is scheduled for a nation-wide tour this season.

Vaughan Williams Drives Salvage Cart

DORKING, ENGLAND.—One of England's most distinguished musicians, Ralph Vaughan Williams, has become a volunteer driver of a lorry which collects articles to aid the war effort. His duties include calling at back doors for rags, bones, bottles and old iron. Williams was one of the first recruits to an organization called the Volunteer Salvage Corps, which started work recently.

N. F.

American Symposium at Rochester

The annual Eastman School Symposium of American Music for Orchestra will be held in Kilbourn Hall on Oct. 28, 29 and 30, in five sessions. Dr. Howard Hanson will conduct the Rochester Civic Orchestra. There will be a half-hour broadcast at 4 P.M. on Oct. 28. The program for the symposium will include the following works: Symphony No. 1, David Diamond; Introduction and Allegro, Harold Brown; Suite for Orchestra, Harold Morris; Symphonic Suite, John Kester Jones; Suite, Potomac, Mary Howe; Chorale, Variations, and Fugue, Carl McKinley; Spiritual, Walter Mourant; A Yankee Overture and Symphony No. 1, Robert Ward; Variations for Orchestra, Lawrence Powell; Blessed Are They That Mourn, for chorus and orchestra, Kent Kennan; Come Unto Me, for chorus and strings, Wallis Braman; Overture, Owen Reed; Overture for a Drama, Ross Lee Finney; and Symphony for the Dance, in one movement, John Klein.

NBC Symphony Orchestra Announces Schedule

Coincidental with the opening of the NBC Symphony Orchestra's new season on Oct. 7 and 14 under the baton of Dimitri Mitropoulos, the schedule of the future concerts of the series was announced, as follows:

Efrem Kurtz, musical director of the Ballet Russe, Oct. 21 and 28; Leopold Stokowski, Nov. 4, 11, 18 and 25; Juan José Castro, conductor at the Teatro Colon in Buenos Aires, Dec. 2, 9 and 16.

Sir Ernest MacMillan, director of the Toronto Conservatory of Music, Dec. 23 and 30; George Szell, leader of the New Friends of Music Orchestra, Jan. 6 and 13; Dean Dixon, young Negro conductor, Jan. 20 and 27; Dr. Frank Black, general music director for NBC, Feb. 3 and 10.

Alfred Wallenstein, music director for WOR, Feb. 17 and 24; Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, March 3 and 10; Saul Caston, associate conductor of the Philadelphia Orchestra, March 17; Mr. Stokowski, March 24 and 31 and April 7 and 14.

Josef Wagner to Tour and Continue Teaching

Josef Wagner, composer-pianist, on his way to touring the Middle West in November and December appears in Philadelphia, Pittsburgh and then in Lima and Chicago. Mr. Wagner this month plays in Amityville, L. I., and gives another recital at the Ralph Wolfe Conservatory, New Rochelle, N. Y. He also is continuing his teaching in his New York studio.

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Photo by William I. Siegfried

JUILLIARD EXECUTIVES took time off from their duties at Chautauqua, N. Y., to get a few pointers on their golf game. Left to right: Bill Souter, golf "pro" at Chautauqua; Ernest Hutcheson, president of the Juilliard School of Music, and Oscar Wagner, dean of the Juilliard Graduate School.

SCHWERKÉ APPOINTED COURIER NEW ENGLAND REPRESENTATIVE

IRVING SCHWERKÉ

Irving Schwerké, critic, lecturer, author and teacher, and for the past 20 years associate editor and general European representative of the Musical Courier, has been appointed New England general representative of this publication, with headquarters at Cambridge, Mass.

Mr. Schwerké, who returned to the United States last December, made his headquarters in Paris as European manager of the Courier, reviewing performances of artists and festivals throughout Europe. He has coached and launched many artists on their careers, evolved and annually conducted a course in musical aesthetics, lectured throughout Europe, on the radio, in public halls and at the Sorbonne. He is a member of leading musical societies in Europe including the International Society of Musicology, French Society of Musicology, Neue Bachgesellschaft, Chopin Society, Friends of La Scala, the London Mainly Musicians Club, La Critique Etrangere en France, International Music Relations Committee of the National Federation of Music Clubs. He also is a member of many press clubs and authors' groups in Europe, organized the first concert of American music to be given abroad and also the first festival of American music in Europe.

In this country Mr. Schwerké is lecturing before clubs and organizations.

STEPHAN HERO
in Florida, where he vacationed. The young American violinist has started his fall season.

Metropolitan Newcomers

(*Continued from page 7*)

torio and in vaudeville. Made several appearances with San Francisco Opera. 1941 Metropolitan Opera Auditions of the Air winner.

Mary Van Kirk, American contralto, sang in chorus at Chautauqua, N. Y., studied singing at Oberlin College and later appeared in productions at Cleveland Institute of Music. Has made many oratorio and recital appearances. 1941 Metropolitan Opera Auditions of the Air winner.

Lansing Hatfield, American bass-baritone, graduate of Lenoir Rhyne College. Won scholarship at Peabody Conservatory and has appeared in oratorio, light opera and radio. 1941 Metropolitan Opera Auditions of the Air winner.

Paul Breisach, studied under Bruno Walter, Franz Schreker and Heinrich Schenker in Vienna; conducted at National Theatre, Mannheim, State Opera and Municipal Opera in Berlin and in 1940 the Chicago Opera. Directed opera, concerts and broadcasts in Europe.

Lothar Wallerstein, stage director, born in Prague, started career at Dresden Opera and spent 11 years as stage director at Vienna Opera. Also produced opera at Frankfort, Milan, Salzburg and in South America.

Laurent Novikoff, ballet master and choreographer, born in Russia, studied at Moscow Imperial Ballet School. Was premier danseur of Moscow Ballet and St. Petersburg Ballet. As partner of Anna Pavlova, he toured United States and Europe. For four years was ballet master of Chicago Civic Opera.

Novelties and Revivals

Magic Flute (in English), Mozart; Die Meistersinger, Wagner; Phoebus and Pan (in English), Bach; Orfeo ed Euridice, Gluck; The Island God, (in English), Menotti; Le Coq d'Or, Rimsky-Korsakoff; L'Elisir d'Amore, Donizetti; La Traviata, Verdi; La Tosca, Puccini; and Mignon, Thomas.

Mahler Conducted Many Premieres with N. Y. Orchestras

Due to new economic restrictions, Fritz Mahler's post as director of music for the NYA Radio Workshop in New York has been eliminated. Between November, 1940, and last September Mr. Mahler presented 76 American compositions, of which 22 were world premieres. They included compositions of Roy Harris, Douglas Moore, Paul Creston, Henry Brant, Henry Cowell, Morton Gould and Paul Bowles. Four of these, Creston's First Symphony, Cowell's Four Irish Tales, Brant's Decision, and Gould's Latin-American Sinfonietta were also played by other major orchestras.

Besides the weekly radio programs of the NYA Radio Workshop, Mr. Mahler conducted the New York City Symphony in Carnegie Hall; the Brooklyn Academy of Music, in connection with the American Music Festival; with the Ballet Caravan at Hunter College, and at the Lewisohn Stadium. Guest artists and conductors who appeared on his programs included Deems Taylor, Oscar Levant, Aaron Copland, Philip James, Virgil Thomson, Albert Stoessel, William Schuman, Mishel Piastro, Ruggiero Ricci, Ray Lev, Anna Roselle, Leonard Liebling, Sigmund Spaeth, Georges Balanchine, Dorothy Lawton and Marion Bauer.

Photo by James Abresch

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← **ROSE DIRMAN,**
soprano, who was guest artist at the recent convention of the National Federation of Music Clubs, visited the ranch in North Hollywood of Emil Gerstenberger, composer.

→ **JOSE LIMANTOUR,**
Mexican conductor, returns to the United States next month following conducting engagements during October in his native country.

Denver Orchestras Prepare Feast

DENVER, COLO.—The 20th season of the Civic Symphony Society will again offer a large quota of musical experiences. Denver will again hear notable soloists in the ten concerts of the Symphony Orchestra and five events on Sunday afternoons by the Civic Symphony, both under the baton of Horace E. Tureman.

The guest artists with the Symphony Orchestra include Alexander Kipnis, bass, Oct. 20; Edwin McArthur, guest conductor, Nov. 27; Antonia Brico, guest conductor, and Simon Barere, pianist, Jan. 23; the Lillian Cushing Ballet, Feb. 6; and the Lamont Singers, and soloists in Brahms' Requiem, Miss Brico conducting.

The Civic Symphony will present Marjorie Hornbein, pianist, Oct. 26; Carroll Glenn, violinist, Nov. 23; a major symphonic work, as yet unannounced, Jan. 11; Josephine Neri, soprano, Feb. 15; and a program of symphonic works for children, April 19.

Szigeti to Open Town Hall Endowment Series

Kenneth Klein, head of Town Hall's Concert Department, has announced a change in this year's schedule of concerts on the Town Hall Endowment Series. Joseph Szigeti, violinist, will open the series on the evening of Nov. 5, at Town Hall, instead of the tenor, Richard Tauber, who has been unable to obtain transportation to this country because of the war. This is Mr. Szigeti's first appearance in this series.

The other concerts on the Endowment Series this year are as follows: Nov. 26, Gregor Piatigorsky, cellist; Dec. 10, Platoff Don Cossack chorus; Jan. 7, Lotte Lehmann; Jan. 21, Jose Iturbi; Feb. 11, Grace Moore; Feb. 25, Robert Goldsand, pianist, winner of the 1941 Town Hall Endowment Series Award; March 18, Lawrence Tibbett.

Metropolitan Photo Service

ON THE LAST LAP
of his plane trip from Rio de Janeiro to Vancouver, Frederick Jagel bids New York goodbye until late November when he will be back in town for the "Met" season. Meanwhile, Jagel will appear in the San Francisco and Chicago opera series, as well as engagements in the West of WGN Concert's Metropolitan Opera Quartet.

Moriz Rosenthal under Richard Copley Management

Charles N. Drake announces that Moriz Rosenthal, pianist, is now under the management of the Richard Copley office.

Professor Rosenthal opens his season with an all-Chopin recital in Town Hall on Nov. 16.

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GEORGE HOYEN
conducts the New York City Symphony Orchestra on Oct. 19 at the Brooklyn Museum. His program includes Gardner Read's Prelude and Toccata, Op. 43, and Franko's arrangement of Sacchini's overture to Oedipe a Colonne, in its second New York performance.

VIRGIL FOX,
organist, under the management of Bernard R. Laberge, Inc., has returned from a summer spent in California to open his fall tour with a concert in the Eaton series at Toronto, Canada, Oct. 18.

Art of the Accompanist Includes Vast Range of Lore

October 6 was a memorable day for Arpad Sandor, accompanist and coach of artists, for it marked a milestone in his activities as a musician. Just 25 years ago on that date in Budapest, a three-concerto program was played in Budapest and the pianist on that occasion was the same Arpad Sandor. The program listed the Tchaikovsky, Mozart's Coronation and the Schumann scores and the collaborating orchestra was made up of men who had seen service principally in military bands.

Today, Mr. Sandor is comparatively little known as a solo player for practically all of his work since coming here in 1922 has been as an accompanist. "And I am an American citizen," he proudly stated.

Mr. Sandor said that he had started as a solo artist because it is his belief that "to be a successful accompanist, one must be an accomplished pianist first." He continued:

"The art of accompanying is based first on pianistic ability. Unless one knows the piano, he cannot be of value in assisting an artist."

The accompanist, he said, should be interested in literature. With this thought in mind, he in 1917 published a monthly magazine in Budapest known as Symphony. Contributors to it included Bartók and Kodály, "in fact all the leading writers of Germany, who were trying to represent the ideas of traditional and modern music." Mr. Sandor translated musical novels and wrote upon the standing of musicians in the social field, showing the progress from hired entertainer and court writer to personal eminence.

It was the translation idea which got him interested in languages. He insists that a primary requisite for all coaches, is to know the various languages as well as music.

The fourth point in his credo for the accompanist is a knowledge of voice, but this knowledge, he said, should involve only "knowing if something is wrong, because the coach should not try to be a singing teacher." He went on:

"The coach corrects from the musical side, accents, diction and the use of the language. He should work hand in hand with the voice teacher. I personally believe he should not have ambitions to conduct. As an accompanist I have never had two ambitions, the first to be a composer and the second to be a conductor. But I have made arrangements."

ARPAD SANDOR

Associated With Noted Artists

Mr. Sandor said that in Europe he had been associated with Jarmila Novotna, Fritz Kreisler, Gregor Piatigorsky, and Louis Graveure. Graveure in 1922 brought him to the United States. He remained for four years and then went back. In 1933 he came here again as the exclusive accompanist for Heifetz. Following the 1934 season with the violinist, Mr. Sandor became associated with other artists, including Lily Pons, Helen Jepson, Richard Tauber, Grete Stueckgold, Elisabeth Rethberg, Alexander Kipnis, Frieda Hempel, Maria Jeritza, Elisabeth Schumann, Jessica Dragonette, Jan Kiepura, Dusolina Giannini, Joseph Schuster, and Dorothy Maynor, with whom he is now working.

Still interested in the literary aspect of music, Mr. Sandor pointed out that from 1926 to 1929 he wrote articles for the Berliner Tageblatt. These included one on American jazz during Paul Whiteman's tour.

"One of my first articles here was in 1935, when I discussed in the Musical Courier the future of American music," he concluded. H. A. S.

Ross Pratt to Make Debut in New York Recital

Ross Pratt, Canadian pianist, makes his New York recital debut in Town Hall on Nov. 1. Mr. Pratt will be heard in Rachmaninoff's D minor concerto on Oct. 26 over NBC with the Radio City Music Hall Symphony under Erno Rapee.

Born in Winnipeg in 1916, Mr. Ross when only 18 won a scholarship to the Royal Academy of Music in London, where he studied with Harold Craxton. The two-year award was extended to four years and during this time he won the Roller Prize for Beethoven playing and other prizes. He was soloist at Queen's Hall Promenade concerts under Sir Henry Wood on three occasions and in 1938 played the John Ireland concerto there. His London recital debut was made in 1939 at Wigmore Hall. Later he toured the provinces and was heard over the British Broadcasting Corporation networks. Mr. Pratt made recordings with Florence Hooton, English cellist.

He has been soloist also with the Montreal Orchestra and has given many programs for the Canadian Broadcasting Corporation.

ROSS PRATT

Plainfield Choral Club Opens 14th Season

PLAINFIELD, N. J.—The Plainfield Choral Club has begun rehearsals for its fourteenth season. Under the direction of Edward Harris, the mixed chorus of 100 voices will present two programs. At the first concert in January, the Liszt 13th Psalm and Rossini's Stabat Mater will be given. The occasion will commemorate the 100th anniversary of the first complete performance of the Rossini work.

At the second concert in April, Brahms' Requiem will be sung. Frederick G. Acomb, of Plainfield, is president of the club.

GEORGE ARMSTRONG,
pianist, gave the first of a series of musicales on Oct. 14 in his new Carnegie Hall studio.

Metropolitan Opera

(*Continued from page* 7)

interesting to see how a work of this character will fare in the wide spaces of the Metropolitan. However, if the local prophets were right about Bach they were wrong about Handel and, contrary to prediction, Phoebus and Pan will not be paired with Handel's Heracles, as rumored, but will form part of a double bill, whose major portion will be Rimsky-Korsakoff's Le Coq d'Or. For this delectable work, Sir Thomas is known to favor a dual cast of mimes and singers.

Other Newcomers

A second newcomer in the conductor's chair will be Paul Breisach, a Viennese by birth, and a pupil of Bruno Walter, Schreker and Heinrich Schenker, who conducted in Mannheim and Berlin before coming to America. And to infuse new blood into the stage direction, where for the most part it is badly needed, the Metropolitan has a new acquisition in Dr. Lothar Wallerstein, long active as regisseur at the Vienna Staatsoper as well as in other European centers and in South America. Those who like this writer have observed Dr. Wallerstein's Wagnerian and other productions in Vienna will await with curiosity his accomplishments at the Metropolitan.

By way of reinforcing the ballet, a new choreographer and ballet master, Laurent Novikoff, has been secured. Mr. Novikoff, a Russian by birth and once a partner of Pavlova, has spent the last four years in Chicago, where he has founded a ballet school.

New singers engaged are the Icelandic lyric soprano, Maria Markan (who is not, as some have mistakenly supposed, a candidate for the heavier Wagnerian parts); Maria Van Delden, soprano of Dutch origin, trained in Germany and Austria, once an actress and ballet dancer, with operatic appearances in Central Europe and Monte Carlo to her credit; Astrid Varnay, Swedish-American soprano, the daughter of a Stockholm stage director and a coloratura soprano from the Oslo Opera; Mona Paulee, American mezzo-soprano, from the Pacific Coast, who has appeared in opera in San Francisco; Mary Van Kirk, an American contralto from Akron, O., who has appeared in Cleveland in "Figaro" and other operas; Kurt Baum, tenor, who has been associated with the opera houses of Munich, Prague, Vienna, Budapest, Paris and who made his American debut in 1939 at the Chicago City Opera Company; Lansing Hatfield, a bass-baritone from Virginia and a winner of the 1940-41 Auditions of the Air; and Gerhard Pechner, a singer of bass-buffo and other character parts in Berlin and in this country.

Upon the return of Jussi Bjoerling, now in Sweden but expected to come to America on the Clipper, depends the resumption of last season's Ballo in Maschera. However, it will hearten serious music lovers to learn that a still greater Verdi masterpiece, Otello, will positively turn up again.

Musicians Emergency Fund Reports Progress

The Musicians Emergency Fund held its first fall luncheon Oct. 7, at the Viennese Roof of St. Regis Hotel. The speakers were Gladys Swarthout, a member of the Women's Auxiliary Board of the Fund, and Newbold Morris, chairman of the city council. Mrs. Lytle Hull, president, presided.

Miss Swarthout declared that with an expenditure of approximately 5 per cent on administration the Fund has nearly 5,000 persons now receiving assistance, and over 2,000 musicians have been helped through hospitalization and medical care. Earnings of artists from engagements secured by the Fund in the past ten years, said Miss Swarthout, reach an aggregate of $600,000. The organization has given 10,874 public school concerts in New York.

DOUGLAS HART.

ADOLPH ECKSTROM,
teacher of voice, opened his New York studios on Oct. 15.

Bristol in Hackensack

ORADELL, N. J.—Frederick Bristol, pianist, gave a recital of modern music Oct. 2, for the Oradell Book and Needle Club at Hackensack Golf Club. He played Debussy, Cowell, Turina, Tansman, and Friedman-Gartner.

D. H.

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BRILLIANT COLORATURA SOPRANO—ANNUAL RECITAL,
RITZ-CARLTON HOTEL, NEW YORK, THURSDAY, OCTOBER 30, 8:30 O'CLOCK
On April 10th, the Soprano sang at the Mayflower Hotel, also at the Washington Club, Washington, D. C. Of this recital, Dr. B. B. James, Washington Critic, wrote the following:
"The Hall was filled, and the audience select, critical, and appreciative. The song numbers of Mme. Jenkins ranged from the lucent aria 'With Verdure Clad' of Haydn, through whose cadences her voice moved with the assimilation of violets to the verdure of springtime—to a most intricate and audacious aria 'Valse Caressante' which was written for Mme. Jenkins and dedicated to her by the gifted young composer, McMoon. This number, as did the splendidly enunciated and triumphantly compassed 'Charmant Oiseau' of David—found enrichment from the flute obbligato of Louis Alberghini. The extreme difficulty of Verdi's 'Ah fors e lui' (Traviata) proved to be but a challenge to the artistry of Mme. Jenkins, which, with no detours, successfully met all its artistic imperatives."
In September, Mme. Jenkins gave her Annual Recital at the Historical Society at Newport and the *Newport Herald* said that "Mme. Jenkins sang in her own inimitable style, a programme of notable arias from Bach, Haydn, Puccini and Verdi with apparent ease. Complexities, trying to the most seasoned operatic singers, were surmounted in a fluid style, melodies running into each other in liquid fashion."

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Alfredo Riesch Bass Baritone: Court Opera, Stuttgart.
Gerda Juchem First Contralto: Strassburg.
Adrienne Ames Hollywood.
Maria Schacko Concert Career: New York—Los Angeles.

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REVIEW OF THE WORLD'S MUSIC

Founded 1880

Music Periodicals Corporation

119 West 57th Street New York

Telephones: CIrcle 7-4500-1-2-3-4-5-6

Cable Address: Musicurier

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European Offices:—Closed for the duration of the war.

London, England: Hugh Liversidge, British Representative, c/o American Embassy.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Lt., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York October 15, 1941 No. 3041

The ruffled symphonic waters announce the imminence of another squall. The embattled head of the A. F. of M. decrees that two notable artists, who left the AGMA to join the former union, may not appear with the Boston Symphony so long as it is not unionized.

We do not know the exact feelings of the artists involved, but one of them is reported to have remarked: "I am disappointed."

The public of Boston hopes that city will not be the battle-ground for an extended skirmish.

Music itself, in such struggles, is often the real victim.

Enlisting Music Clubs for Defense

Stressing the keynote "Mobilize for All-out Defense," Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, has announced a many-sided program endorsed by directors at the recent board meeting in Cincinnati. It will enlist the patriotic services of nearly half a million Federation members. An announcement by the organization reveals that the campaign will assume various forms:

"From the presentation by the seniors of nearly 800 phonographs to military encampments for the use of the service men, to the staging of folk festivals by the Juniors as an exposition of the principles of democracy and an expression of international goodwill, every department in the Federation will have a share in the defense activities.

"Senior Clubs close to army camps will assist with musical activities in the camp area, and upon request, will present programs for the service men. Students clubs will volunteer their services for these programs. Clubs in both urban and rural communities will study the language, the customs and the music of Central and South American countries, to further understanding as a phase of hemisphere defense. An extension of musical interchange between the United States and Central and South America will be fostered by the Committee on International Music Relations. . . .

"Music clubs will sponsor patriotic community sings, folk festivals, 'Loyalty' meetings, at which the emphasis will be upon the 'American way of life'."

During National Music Week next Spring, federated clubs from the Atlantic to the Pacific will band together to give festivals stressing patriotic music and emphasizing the organization's expanding defense effort.

Significant is a resolution adopted at the conclusion of the Cincinnati Board Meeting, which reads:

"Whereas the gravity of the world situation renders it imperative for all loyal citizens to rally to the protection of the vital interests not only of this nation, but of the entire Western Hemisphere, Be it resolved that, acting upon the slogan formulated by our National President, we mobilize our clubs for all-out defense through loyal support of defense measures: through the promotion of music as a vitalizing force in the maintenance of cultural standards, and in the building of spiritual morale in army, navy, and civilian life; and through wholehearted individual dedication to the preservation of those freedoms which are essential to the life of a democracy."

When an entire nation sings with one voice, the sentiments engrave themselves upon the consciousness.

That Wicked Wagner!

Cleveland, distinguished for many fine things and doings, is on the record now for one foolish thing and act. It is pleasant to state, however, that the blame goes not to the city itself or its municipal managers, but to a number of misguided local patriots who seem to be somewhat confused regarding the relationship between Music and Mars—a frequent happening during wartime periods. There is, of course, no sense in arguing with such persons, for their motives are worthy, even if naive, and they have a notion that they are refusing aid and comfort to the enemy.

The Cleveland happening to which we refer is the published decision that certain persons contemplating marriage there have determined not to use Wagner's Wedding March from Lohengrin for their wedding ceremony. Their standpoint is that the opera in question "begins with the suspicion of murder and ends with a broken vow. It is woven around black magic, the threat of war, a bitter domestic quarrel and the complete absence of a loyal trust without which Christian marriage cannot exist."

A great deal of ridicule has been poked at those virtuous souls by the press around the country. One especially trenchant comment was an article by Eugenia Bridges Harty in the Atlanta Constitution of Aug. 3, who compares Clevelanders' attitude of "unreasoning intolerance" with Goebbels' July 26 proclamation banning the playing of music in Germany (and German occupied countries) not derived from 100 per cent German-Aryan sources. His noble utterance was this: "All enemies of Germany are barbarians, unable to produce anything of cultural value, especially in music."

Miss Harty says, for her part, that of the two censorships "there seems only a matter of a slight difference in technique, and that would appear to be in Goebbels' favor. At least, he is frank. He does not split hairs. For once he does not revert to the more obvious sophistry.

"Anyone who is familiar with Wagner's philosophy, which pervades everything he wrote—the Ring operas as well as Lohengrin—will at once grasp the irony of the accusation against the Swan Knight. . . . The outstanding theme of the opera Lohengrin is one which has been treated before, more eloquently—'Ye of little faith'. The cause of Elsa's broken marriage is her lack of faith in her husband along with a very familiar feminine characteristic—curiosity. Certainly it seems a far-fetched rationalization to assume that Wagner's melodious Wedding March could, therefore, echo murder, black magic, war or domestic upheaval. It seems doubly ironic that Wagner should be accused of spreading pagan propaganda.

"A more beautiful sermon on the subject of human frailty, more inspiringly presented, can hardly be imagined. And to attack the music of a great composer under this flimsy guise, simply because he happened to have been a 'furriner' or because, were he living today, instead of in the 18th and 19th centuries, he might have been on the wrong team, seems beneath this country's dignity."

Finally Miss Harty summarizes what is generally well understood by persons of intelligence and judgment: that dictators do badly to go to Wagner's Ring for inspiration; that the two underlying causes of its tragedy are man's abjuration of love and embracing of hate in order to seize power; that even a god dare not found his power on a lie; that if his pledged word is worthless, if no promise of his can be trusted, he will not endure.

All in all, Miss Harty makes out her case well, and a copy of her article ought to go off by express to Hitler and his cronies in Nazism. Not that it would do much good, however, but it might unpleasantly ruffle their arrogance and conceit.

Cartoon by Edgar Allen, Jr.

"Old Sourscribe seems to be in a bad humor."
"Yes, he doesn't know whether to pan his own song or slay the artist who sang it."

New Blood in the Opera

The Metropolitan has issued its prospectus for the new season, and it is gratifying to note that a certain new breeze seems to be blowing through that venerable institution.

Gone are some of the more hackneyed chestnuts of the repertoire—though, perhaps, not enough of them. A few tasty new tidbits are to be laid out in the 1941-42 opera banquet.

Some of these were prophesied in the columns of this publication with unusual accuracy—notably the new one-act work by Gian-Carlo Menotti, and the Magic Flute revival. The news comes with a pleasant surprise that the latter work is to have a new English version, and that Bach's Phoebus and Pan is to be given in the vernacular under Beecham. The Bartered Bride is to be retained in last year's American rendering.

Lighter fare, comedy particularly—and in intelligible words—is among the best recipes for popularizing the operatic medium for present-day needs.

VARIATIONS

By Leonard Liebling

Last issue I told you about Hampton Publications' revolutionary move which broke the high-price impasse on foreign miniature orchestral scores. Today I can report another radical reform by Hampton—the immediate publication of full-size scores and complete instrumental parts, again at sensationally low prices as compared with the cost of the foreign examples. In some cases, the reductions amount to 400 per cent! In others, the scores and parts may now be purchased for considerably less than has been charged hitherto for mere rental!

For instance, the full score and parts of Enesco's Rumanian Rhapsody No. I, now listed at $88.50 in the foreign edition, will be obtainable after October 29 for $20 in the Hampton issue; and the price for Smetana's Moldau (Vltava) is to be $17.25 as against the foreign $51. Likewise, the full set of parts for the Rhapsody now sells (Hampton) for $6 as compared with the foreign $22.50; and Moldau's are available for $5.50 as compared with the foreign $20. Furthermore, single instrumental parts (exact duplicates of standard foreign editions) are on sale at prices reduced in proportion. What that means is readily understood when one recalls that orchestras which formerly needed single separate parts because of loss, wear or mutilation, were informed by some of the foreign publishers or their American agents that only full sets of parts would be sold for certain compositions!

In order to get a clear idea of the entire significance of the Hampton scale, the reader is referred to the price table in their expansive announcement on an inside cover page of the Musical Courier. The same page also gives further information regarding the nature and quality of the material, and the potential effect of the whole plan, whose chief practical purpose is to save money for existing American orchestras and those to come.

Needless to say, hitherto the budgets of orchestras have been seriously drained through such inordinate outlays for the purchase or loan of foreign music, and many intended new orchestras had to be abandoned because of the difficulty of building up their required libraries for repertoire.

In conclusion, the added good news that the projected entire Hampton catalogue will contain over 500 works, with printing already in progress and early marketing assured—Prokofieff's Classical Symphony being the next publication.

* * *

Eric Simon is assistant conductor of the New Friends of Music Orchestra, and his further claim to fame lies in the fact that he also shines as the clarinet teacher of Benny Goodman. From Mr. Simon comes this highly interesting letter revealing the existence and discovery of a previously unknown clarinet sonata by Mendelssohn:

"Professor Arthur Klein was a well-known Viennese physician. Like many Viennese physicians he was interested in music and played a musical instrument. He was a clarinetist, a pupil of Victor Polatschek (now first clarinetist of the Boston Symphony Orchestra) and he was an enthusiastic chamber music player. Besides that he was famous for his collection of clarinet chamber music, which I admired for its completeness.

"About eight years ago Dr. Klein died. Some time after his death I called Mrs. Klein, asking her whether she was willing to sell some items of the collection. She refused to destroy the collection as long as she was alive, because she knew how much her husband had loved it; but she said she would 'think of me.'

"Three or four years later the telephone rang: 'This is Mrs. X calling. I am Mrs. Klein's sister. Would you be interested in buying some of Dr. Klein's music?' So Mrs. Klein really thought of me, by giving me the first chance to look at the collection. Among other remarkable things I found a handwritten copy of a 'Sonata for Clarinet and Piano by Felix Mendelssohn-Bartholdy.' I knew that there was no such sonata printed but I soon found out that Mendelssohn actually had written a clarinet sonata although it remained unpublished. The piece was mentioned as being in E flat major. As the copy which I found was in E flat, and as Dr. Klein was a serious and reliable collector, I personally had no doubt that the pieces were identical.

"Nevertheless I wanted to trace Mendelssohn's manuscript in order to make the authenticity of my copy 100% sure. I asked Dr. Alfred Einstein, and I wrote to the Berlin State Library, but I did not succeed in finding the manuscript. So I gave up.

"In 1938 I arrived in the United States, and I soon found a publisher who was interested in the publication of the Mendelssohn clarinet sonata. After a short period of doubt he also soon was convinced that my copy was authentic. But I still was unhappy that I could not find Mendelssohn's manuscript.

"Last Spring Benny Goodman said to me: 'Say, Eric, the other day I got a letter from a bookshop. They want to sell me the manuscript of a Mendelssohn clarinet sonata.' You can imagine how those words struck me. But Benny had lost the letter! He did not know which bookshop it was. However, fortunately the letter was found next day. I rushed to the bookshop. The manuscript was out of town. So I had to wait for another month. But then I was rewarded: 'My' Mendelssohn Sonata was 'the' Mendelssohn Sonata; and more than that, my copy turned out to be a completely correct and dependable one."

The Sonata, in neat and well-printed edition, has meanwhile been published by Sprague-Coleman, Inc., New York.

* * *

Dr. R. K. Bernhard, head of the department of engineering at Pennsylvania State College, says that "unnecessary horn-blowing, riveting and similar sudden and unexpected noises may do serious harm to the nervous system of the human body." The learned Doctor has just published studies measuring the effect of sounds and vibration on human behavior and declares that "there are definite limits to the degrees of noise and tremors the body can bear: it may be definitely damaged by sudden, unexpected sounds, by tremors, or by the combination of noise and mechanical vibrations." This might serve as an admonitory hint to certain radical composers, and also to singers with a tremolo.

* * *

M.B.H. informs: "To us horse-racing fans it always was highly diverting when your column used to bulletin the doings of equines with musical names. For a long while now, you have been silent on the subject. What's the matter? Have you gone highbrow, or have you gone bankrupt? (Betting on those nags certainly is a luxury, as I know only too well.) Anyway I thought that for auld-lang-syne's sake you might wish to learn that on September 28 at Belmont Park, the racers that day included Cadenza, First Fiddle and Philharmonic. (By the way, Marshall Field, president of the New York Philharmonic, runs quite a large string of horses. And George Bull, president of the Saratoga and Empire City Racing Associations, is a veritable fanatic on the subject of Wagner!) Other musical gallopers now active around the racecourses are Isolde, Opera Star, Cantata, Jewel Song, Arabesque, Talent, Carolster, Rehearse, Stray Chord, Chin Music, Valkyrian, C-Note, Clavier, Cisneros, Gala Star, Star Bud, Gay Troubadour, High Talent, Musical Jack, My Banjo. With a sly wink at grand opera, there are also Temperament, Knock Knock, and Risky Business. Do you remember when Tristan, Galli-Curci, Damrosch, Bodanzky, Anna Fitziu, Segurola, De Reszké, Tetrazzini, Piccolo, Trombone, were well known nags on the New York racetracks? I do."

* * *

Why hasn't Brooklyn a symphony orchestra of its own to glorify as enthusiastically as that city celebrated its baseball club not long ago? By contrast there's St. Louis (with a much smaller population than Brooklyn) which not only has an orchestra but also is giving ten more concerts this season—96 in all—than ever before in its history. Time was when Brooklyn boasted a splendid symphonic organization with Anton Seidl as conductor.

* * *

The Duchess de Croy addresses a question to Variations, and maybe some reader might be kind enough to answer it, as this page is just going to press and the editor has no time for research. The Duchess asks: "What is the origin of the expression, 'to face the music,' or 'facing the music?' I have been discussing it with friends and there is a wide difference of opinion."

* * *

Colleague Strickland of the Musical Courier staff leaves a note on my desk: "I read your comment recently about the resemblance between the popular piece, Intermezzo, and a passage from Wagner's Tristan. Try playing the first part of Intermezzo in slower rhythm, and then the first theme from Strauss' Eulenspiegel speeded up."

* * *

Nearly all the music critics wrote devastating reviews about Disney's Fantasia when it was premiered in New York last winter. The film has just completed its 46th week in this city, which breaks all long-run records for two-a-day films at raised prices.

* * *

A musical monograph from Leonard Lyons' always diverting column in The Post (New York):

"Igor Stravinsky visited the Café Rouge and heard Jimmy Dorsey's swing band. When the leader learned that the distinguished composer was present he decided to play a special number for him—Debussy's Concerto for saxophone. Stravinsky listened, and then started to rush out. 'What's the matter,' he was asked; 'did you think it's sacrilegious for a swing musician to play Debussy?' 'No,' explained Stravinsky, 'but anybody who plays jazz like Dorsey should not waste his time on Debussy.'"

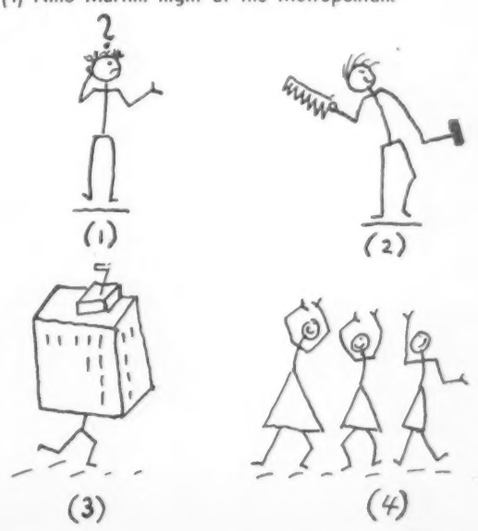
The fact that Debussy's saxophone opus is not a Concerto, but a Rapsodie, doesn't make the story any the less amusing and significant.

* * *

A composer who desires to remain nameless as the author and illustrator of the attached, shall have his wish respected:

MUSIC SEASON IS HERE

(1) Critic has just heard a new modern work.
(2) Critic with tools of his trade, preparing to review the new work.
(3) "He carried away his audience."
(4) Nino Martini night at the Metropolitan.



Statements sometimes confuse, at least the listener or reader, as this for example!

Edward Johnson (in the current issue of Opera News): " . . . the repertoire will be as varied as is our custom . . . we will continue to present opera in its *original language.*"

Edward Johnson announcing plans for the season to New York's critics:

Novelties will include Phoebus and Pan (*in English*), The Magic Flute (*in English*).

Says Little Buttercup, "Things are seldom what they seem."

* * *

Talking about opera, or weren't we, Deems Taylor, protagonist of opera in English told 700 subscribers and friends of the Philadelphia Opera Company 'tother day that he considered it "the sign of a timid and primitive culture" for American opera audiences to be ashamed of their own language.

"Europeans have never been able to understand why we in this country prefer *not* to understand opera" said Deems and contended that "many of our opera stars are lazy and one or two are downright stupid."

Let's see, in Peter Ibbetson doesn't Deemsie resort to French at times?

* * *

Despite tariff walls (remember them) it seems a treaty of reciprocity has been signed by Uncle Sam and Iceland or perhaps there was more to it than the newspapers first revealed.

In any event, in return for our army at this new outpost, we get in return the attractive Maria Markan, latest songbird in the Metropolitan's entourage.

* * *

When is Ezio Pinza going to tell the world whether his new daughter is destined for the ballet corps or the singing ensemble? Mme. Pinza, as Doris Leak, met the basso while a soloist of the Met's ballet.

* * *

Thanks to the Opera News, Simon learns that doughty Lauritz Melchior and the always-on-the-jump Julius Huehn believe in equal rights literally. It now comes out that both Wagnerian singers, while the company was on tour, became employers. Supers were needed for Tristan und Isolde so Lauritz and Julius suggested that Mrs. Melchior and Mrs. Huehn get a job. Each did and earned $1. Did their husbands take a 10 per cent "cut"? Simon is still seeking data on this.

* * *

Simon suffered another attack of "confusion" the night that the active Mitropoulos (and he always seems to enjoy his work) renewed the activities of the NBC Symphony. Though the announcer asserted that the orchestra was at full strength, either some one needs glasses or else should learn arithmetic.

What happened to the brass section vacancies, or aren't they in the orchestra?

* * *

Those dulcet sounds about the Metropolitan have nothing on the ones your old Snooper has heard drifting out of nearby Steinway Hall as the season gathers vehemence and purpose.

* * *

Mr. and Mrs. David Mannes entertained members of the faculty of the Mannes Music School at a tea on Oct. 1 at their home. Among the guests were Leonard Shure, Isabelle Vengerova, George Szell, Paul Stassévitch, Yves Tinayre, and Rosalyn Tureck, who was married recently to Kenneth Klein, director of the concert department of Town Hall.

ALBERT SPALDING BROWSES

over his cherished score of Wieniawski's Romance, which he has had since his student days. He played the work on Oct. 5 over CBS on the Pause That Refreshes program, on which he is master of ceremonies. Mr. Spalding's tour opened on Oct. 7 in Buffalo and includes appearances with the Cleveland, National Symphony, Dayton, San Antonio and Fort Wayne Symphony orchestras and recitals at Union College, Canisius College, Bucknell University, Grinnell College, Texas A. & M. College, Capital University, the U. S. Naval Academy, Pennsylvania State and elsewhere.

I See That

After spending the summer on the Pacific Coast, Joseph Szigeti has returned to open his tour. On Oct. 21 the violinist is soloist with the Montreal Symphony and also appears this season with the New York Philharmonic, St. Louis, Cincinnati, Minneapolis, Boston, National, Toronto, and Seattle symphony orchestras; Buffalo Philharmonic, New Friends of Music Orchestra, New Haven Orchestra and Elizabeth Philharmonic. His Carnegie Hall, New York, recital will be on Feb. 25. Last month he appeared with the Mexico City Symphony.

* * *

Pierre Luboshutz and Genia Nemenoff will include the two-piano version of Danse Macabre on their programs this season. Isidor Philipp, pupil of Saint-Saëns has informed them the composer completed this and the orchestral version at the same time. Philipp played it with Saint-Saëns 10 times. The duo-pianists appear on Jan. 23 in Town Hall, New York.

* * *

Mary Hill Doolittle, cellist and Mary Manning, pianist, on Oct. 4 were presented over WNYC by Sigma Alpha Iota in the Saint-Saëns A minor concerto and Sammartini's G major sonata.

* * *

Rudolph Thomas will give five lecture-recitals for the Brooklyn Women's Club preceding the concerts there of the Boston Symphony. Mr. Thomas, conductor of the Albany Symphony, also will lecture for the Metropolitan Opera Guild. During the summer, he coached Lily Pons and Helen Olheim.

* * *

Martha will be the first performance of the St. Louis Grand Opera Company outside that city and will be sung on Oct. 20 in Evansville, with Hertha Glaz, Gerhard Pechner, Douglas Beattie and Felix Knight in leading roles.

* * *

Judith Hellwig, soprano and Mack Harrell, baritone, will be soloists on Jan. 26 in New York in the presentation by the Philadelphia Orchestra of Beethoven's Ninth Symphony. Miss Hellwig also appears with the orchestra in Philadelphia on March 27 and 28 in Verdi's Requiem.

* * *

More than 30 folksongs and 10 square dances, collected in the section, were presented at the second Folk Festival of the Catskill sponsored by Camp Woodland, Herbert Haufrecht, music director. Elie Siegmeister and Herbert Halpert spoke.

* * *

Nadine Waters was one of the guest artists appearing in Town Hall, New York, on Sept. 18 in the Stars of Tomorrow program presented by the New York Urban League and W. C. Handy.

* * *

Ann Judson, soprano, will be heard in Town Hall, Oct. 19, her program including arias of Gluck, and Bach, with violin obbligato by Philip Frank; Schumann's Frauenliebe und Leben, and two groups of modern songs featuring Nin, Bantock, Kathleen Lockart Manning, and a song by Solon Alberti, who will be at the piano. Miss Judson's program includes five first performances.

* * *

Mary Howe's Stars and Sand was performed by the Toronto Philharmonic Orchestra Sept. 25, Hans Kindler directing, and was heard over the Canadian Broadcasting network.

* * *

John Haussermann has just completed a concerto for voice and orchestra in four movements, taking 20 minutes for performance and without words. Margot Robeil, lyric coloratura soporano will be the soloist.

* * *

Adolf Baller, pianist, heard in a Concerto Series over WQXR during September, has left for California to join Yehudi Menuhin with whom he will be associated as pianist during the season.

* * *

Victor de Veritch, violinist, who goes to Pittsburgh for the season there, was soloist with orchestra on Sept. 21 at Essex Fells Music and Art Center, Essex Fells, N. J. when he was heard in Divertimento and Minuet, Mozart; Romance, Beethoven.

SUZANNE STEN

on the roof garden of her hotel in Los Angeles. Miss Sten's fall engagements include a pair of concerts with the Pittsburgh Symphony on Oct. 25 and 26, when she sings Octavian in Rosenkavalier excerpts, and a recital on the Peabody Conservatory series in Baltimore, Nov. 7.

Laymen's Music Courses and Juilliard to Aid Students

The Town Hall Layman's Music Courses and the Juilliard Graduate School join forces this season in an arrangement whereby students in the advanced groups of the courses may attend rehearsals of the Juilliard Orchestra's Concerto Series.

The courses, beginning Oct. 16 are conducted by Harriet D. Johnson. Albert Stoessel, conductor of the Juilliard Orchestra, will include as far as possible in his programs the concerti under study in Miss Johnson's classes. When possible, the soloists featured in the Juilliard concerto series will be present at the classes to illustrate the works. Another factor in the program is the Philharmonic-Symphonic League and membership in the courses will include also affiliation with this organization.

On the day following her sessions, Miss Johnson will repeat her comments over Station WQXR and the symphony or concerto discussed will be played by recordings in its entirety.

Miss Johnson has been associated with Olga Samaroff Stokowski in the Laymen's Music Courses. This year, Mme. Stokowski will conduct the beginners' course which meets on Wednesday afternoons.

Gladys Swarthout in Opera, Concert and New Radio Series

In addition to her various operatic appearances with the Metropolitan, Chicago and St. Louis Opera Companies, Gladys Swarthout, mezzo-soprano, will fulfill some 30 concert engagements this season. The American singer recently launched another radio activity, a series known as The Family Hour, which is broadcast Sunday afternoons over CBS.

South American Pianists to Appear in United States

Among the pianists who will appear in the United States from sister republics this season are: Tapia Cabellero, Chile; Hugo Balzo, Uruguay; Ilara Bernette, Brazil; Garibay de Serratos and Ramon Serratos, Mexico City, D. F.

Photo by James Abresch

KATHRYN BOGHETTI

opens the fall recital season of the NBC Concert Service with her debut at Town Hall on Oct. 25. Mrs. Boghetti, a native of Philadelphia, received all her vocal instruction from her husband, the late Giuseppe Boghetti, teacher of Marian Anderson, Jan Peerce and Helen Traubel. She assisted Mr. Boghetti with his vocal work, and is now carrying on his classes. Before her marriage, the contralto attended the University of Pennsylvania and was for several years first reader of the Saturday Evening Post. Her mother was a cousin of the late James Huneker.

Philharmonic Opens Centenary Year

(*Continued from page* 3)

means now, to the musical culture of New York and the entire country, also is a more than thrice-told tale.

For the centennial season, the directors of the orchestra are celebrating by offering an imposing list of renowned conductors, including Stokowski, who directed the initial program of the present season. The rest of the leaders will be Barbirolli, Walter, Rodzinski, Mitropoulos (and after the New Year) Busch, Koussevitzky, Goossens, Walter, Barbirolli, Damrosch. No other changes from the usual schedule is contemplated, the regular series all being retained—concerts Thursday and Saturday evenings, Friday and Sunday afternoons, and six Saturday morning Young People's programs conducted by Rudolph Ganz at Carnegie Hall, with three extra Monday afternoon concerts under the same leader at Town Hall.

It is interesting to know that when the Philharmonic gave its first concert, John Tyler was President of the United States, Queen Victoria ruled England, Beethoven had been dead only fifteen years, Brahms was not yet ten years old, Liszt, Wagner, Verdi, Chopin, Meyerbeer and Rossini were the chief living composers, and the City of New York numbered less than 400,000 inhabitants.

Beethoven After 100 Years

Stokowski opened his concert last week with Beethoven's Fifth Symphony, the special significance being that the same work was the initial number at the first Philharmonic concert in 1842 and on that occasion had its first hearing in America. What did those early listeners think and feel as the then unfamiliar masterpiece was unfolded to them? One wonders.

One wondered too, now that the Fifth is almost household music to most music-lovers, what they felt and thought when Stokowski departed so radically from some of the generally accepted notions concerning the interpretation of the work. He dwelt unduly upon the introductory short fournote proclamation, he emphasized minor details ordinarily not stressed importantly by other conductors, and he consistently imposed his own individual notions of tempi and accentuation. It is reported by some of the players in the orchestra, that at the first rehearsal Stokowski said he did not wish them to adhere to their previous interpretations, that he had other ideas and intended to realize them.

It must be admitted that, whatever the purists might think, Stokowski gave a highly arresting and exciting reading, instinct with drama and emotion and certainly with the compelling extraneous showmanship in which he excels. Also he drew rich and glorious tone from the orchestra, and finical precision of attack and rhythm. All those elements were present too in his own remarkably fine arrangements of Bach's Air from the A minor violin Sonata, and the D minor Toccata and Fugue, as well as in the Prelude and Liebestod from Tristan and Isolde. The last-named was strongly theatricalized (after all, it is theater music), but nevertheless irresistibly set forth and superbly climaxed. The audience, a capacity attendance, thundered its appreciation after each number, so that seems to answer the question heretofore propounded, Stokowski had to return repeatedly to the flag-draped stage in order to bow his acknowledgements.

The novelty of the program was Henry Cowell's suite for piano and orchestra (with the composer at the solo instrument) called Tales of Our Countryside. The work, in four movements, is full of melody, atmosphere and charm, tastefully orchestrated, and alternately vernal, buoyant, sentimental and merry. Cowell played expertly and brilliantly, using his familiar effective "tone clusters" done with fists, elbows and forearms. He too scored strikingly (no pun intended) with the auditors, among whom was a fully recovered Fritz Kreisler,

AT WILLIAMSTOWN, MASS., participants in a recent Prentice Estate Concert were, left to right, Stuart Ross, pianist; Archer Gibson, organist, and Lucius Metz, tenor.

EARLY SEASON CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening.

WEDNESDAY, OCT. 15
Michael Zadora, pianist, Carnegie Hall (E)
Abbey Simon, pianist, Town Hall (E)

THURSDAY, OCT. 16
Lillian Stephens, soprano, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 17
Farbman String Symphonietta, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, OCT. 18
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, OCT. 19
Anne Judson, contralto, Town Hall (E)
John W. Branch, bass-baritone, Carnegie Chamber Music Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
N.Y.C. WPA Orchestra, Carnegie Hall (E)

MONDAY, OCT. 20
Hilda Somer, pianist, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Music Hall (E)

TUESDAY, OCT. 21
Anatole Kitain, pianist, Carnegie Hall (E)
Carlos Alexander, bass-baritone, Town Hall (E)
Sybil Shearer, dance recital, Carnegie Chamber Music Hall (E)

WEDNESDAY, OCT. 22
Ernest McChesney, tenor, Town Hall (E)
Sybil Shearer, dance recital, Carnegie Chamber Music Hall (E)

THURSDAY, OCT. 23
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 24
Marisa Regules, pianist, Town Hall (E)
Adele Vosari, soprano; Vanna Razlog, tenor; Joint recital, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, OCT. 25
Aleksandr Helmann, pianist, Town Hall (A)
Kathryn Boghetti, contralto, Town Hall (E)
Theodore Pashkus, directing violin recital, Carnegie Chamber Music Hall (E)

SUNDAY, OCT. 26
Philharmonic-Symphony Society, Carnegie Hall (A)
N.Y.C. WPA Orchestra, Carnegie Hall (E)
Cathlene Parker, soprano, Town Hall (A)
New Friends of Music—opening of series—Budapest Quartet and Hortense Monath, pianist, Town Hall, 5:30.
Nora Fauchald, soprano, Town Hall (E)
Ladycliff College Scholarship concert, Carnegie Chamber Music Hall (A)
Wilson Woodbeck, baritone, Carnegie Chamber Music Hall (E)

MONDAY, OCT. 27
Conrad Thibault, baritone, Town Hall (E)
Jere Collins, baritone, Carnegie Chamber Music Hall (E)

TUESDAY, OCT. 28
William Kappel, pianist, Town Hall (A)
Bernhard Weiser, pianist, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Music Hall (E)

WEDNESDAY, OCT. 29
Donald Dickson, baritone, Town Hall (E)
Hazel Griggs, pianist, Mary Frances Lehnerts, mezzo-soprano, Carnegie Chamber Music Hall (E)
Henrietta Schumann, pianist, Carnegie Hall (E)

THURSDAY, OCT. 30
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 31
Thomas L. Thomas, baritone, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Polly Korchien, dance recital, Carnegie Chamber Music Hall (E)
Judith Sidorsky, pianist, Mordecai Bauman, baritone, Carnegie Chamber Music Hall (E)

SATURDAY, NOV. 1
Sergei Rachmaninoff, pianist, Carnegie Hall (A)
Ross Pratt, pianist, Town Hall (A)
Lola Hayes, mezzo-soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (M)

SUNDAY, NOV. 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Anna Kaskas, contralto, Town Hall (A)
New Friends of Music (Budapest Quartet, William Primrose, viola, Benar Heifetz, 'cello), Town Hall (5:30)
Joseph Clifford, tenor, Town Hall (E)
Francis Stanko, bass-baritone, Carnegie Chamber Music Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

MONDAY, NOV. 3
Doris Doe, contralto, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Music Hall (E)
Byrd Elliott, violinist, Carnegie Hall (E)

TUESDAY, NOV. 4
Jean Dansereau, pianist, Town Hall (E)
Frances Peck, pianist, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 5
Richard Tauber, tenor, Town Hall Endowment Series, Town Hall (E)
Shirley Edwards, mezzo-soprano, Carnegie Chamber Music Hall (E)

THURSDAY, NOV. 6
Leolyn Steibel, soprano, Town Hall (A)
Kempton Singers, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, NOV. 7
Marcus Gordon, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
E. Robert Schmitz, pianist, Carnegie Hall (E)

SATURDAY, NOV. 8
Elisabeth Schumann, soprano, Town Hall (A)
American Friends of the Chinese People, benefit concert, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, NOV. 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Fine, pianist, Town Hall (A)
New Friends of Music (Primrose Quartet, Jan Smeterlin, pianist), Town Hall (5:30)
Roman Prydatkevytch, violinist, Town Hall (E)
Doris Trotman, soprano, Carnegie Chamber Music Hall (A)
Alvan Browne Glee Club, Carnegie Chamber Music Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

MONDAY, NOV. 10
National Orchestral Association, Carnegie Hall (E)
Ida Krehm, pianist, Town Hall (E)
Song Hit Preview by Claude Lapham, Carnegie Chamber Music Hall (E)

TUESDAY, NOV. 11
Philadelphia Orchestra, Carnegie Hall (E)
Hildegarde Junge, soprano, Town Hall (A)
Vladimir, Nathalie and Paul Drozdoff, pianists, Town Hall (E)
Iva Kitchell, dancer, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 12
Ernest Hutcheson, pianist, Carnegie Hall (E)
Arthur Whittemore and Jack Lowe, duo-pianists, Town Hall (E)
Ellen Albertini, dancer, Carnegie Chamber Music Hall (E)

THURSDAY, NOV. 13
Philharmonic-Symphony Society, Carnegie Hall (E)
Patricia Neway, soprano, Carnegie Chamber Music Hall (E)

FRIDAY, NOV. 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Paulina Ruvinski, pianist, Town Hall (E)
Ellen Wilson Meibes, soprano, Carnegie Chamber Music Hall (E)
Claudio Arrau, pianist, Carnegie Hall (E)

SATURDAY, NOV. 15
Josef Lhevinne, pianist, Carnegie Hall (A)
John Kollen, pianist, Town Hall (A)
Romulo Ribera, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Stuart Ross on Tour

Stuart Ross, pianist, is on a three weeks' tour of the Pacific Coast with the Metropolitan Opera Quartet. Among artists for whom Mr. Ross will be accompanist this season are Charles Kullman, Kathryn Meisle, Arthur Kent and Thelma Davis. He also will be at the piano for the Down Town Glee Club.

Mr. Ross this season continues to teach on Tuesdays in Philadelphia at the Clark Conservatory; on Fridays and Saturdays in Troy, N. Y., at the Emma Willard School, and on other days at his private studio in New York.

Castagna at Steubenville

Bruna Castagna, Metropolitan Opera contralto, will be heard in Steubenville, O., on Oct. 29 during her tour.

D'Andria Opens Puerto Rico Opera

Aida Sung at First Performance—Noted Artists in Company Presenting Festival

RIO PIEDRAS, PUERTO RICO.—An operatic festival by the National Grand Opera Company, Giorgio D'Andria, impresario, was inaugurated in the auditorium of the University on Oct. 14 with a gala performance of Aida. Mr. D'Andria's company, which will be heard in Masked Ball, Carmen, Faust, Manon and Boheme, includes in its personnel the following artists:

Zinka Milanov, Jarmila Novotna, Annamary Dickey, Bruna Castagna, Ivy Dale, Jan Kiepura, Ladis Kiepura, Norberto Ardelli, Giuseppe Cavadore, Richard Bonelli, George Czaplicki,

GIORGIO D'ANDRIA

Wilfred Engelman, Nino Ruisi, Nicola Moscona with Angelo Canarutto and Eugene Plotnikoff as conductors, and Thomas Martin, assistant.

Lillian Moore heads the ballet corps selected from the Metropolitan Opera, with Beniamino Altieri as stage director.

Ionian Singers Return For New Concert Season

The Ionian Singers, male-voice concert ensemble which has toured extensively in recent years for Community Concerts, returned to New York in September to resume rehearsal and concert work for the season. During the summer the four members were dispersed to distant points, from California to Maine.

Margaret Speaks Is Soloist for Ohio Society of New York

Margaret Speaks, concert and radio soprano, was soloist on Oct. 13 at the dinner of the Ohio Society of New York for Gov. John Bricker of Ohio. Tonight (Oct. 15), Miss Speaks sings with the Cleveland Symphony in that city for the Cleveland Community Fund. She opened her new season on Sept. 25, when she appeared with the Toronto Symphony. Miss Speaks fulfilled a similar engagement there a year ago.

Beecham Opens Ford Series

Sir Thomas Beecham opened his series of conducting engagements with the Ford Symphony on Sept. 28, the first program of the ensemble this season. Lawrence Tibbett was soloist. He also conducted the Oct. 5 program and appeared on the Information Please radio quiz program.

ROSE BUSKA,

dramatic soprano, will be heard in recital with Rudolph Katz, violinist, and Ida Elkan, pianist, Nov. 23, in Carnegie Chamber Music Hall, New York.

THE PASQUIER TRIO, Jean, Etienne and Pierre, have been reunited, according to word received from them by Bernard R. LaBerge, their American manager. Etienne, the cellist, was a prisoner in Germany for several months. The brothers have resumed rehearsing and write that they look forward to touring again in concert in America.

Geneva Holds National Music Contest

GENEVA.—Though Geneva was hostess to an international music contest in the summer of 1939, the war has in the meantime made it impossible for such events to take piace. A music contest on a merely national basis was consequently held here last year. Although some sceptics feared that this would only be a mediocre event, it had a great success.

A second Swiss National Music Contest is being held in the Conservatory of Music at Geneva from Sept. 29 to Oct. 11, this year. It includes competitions in singing, piano, violin, harp, flute, oboe, clarinet and saxophone, also in string quartet playing. The latter contest is intended to encourage young artists to play chamber music together, in spite of the difficult times.

The competitions are open to Swiss artists 15 to 30 years old. Foreign music students residing in Switzerland for the last two or more years are also to be admitted within the same age limits, but those who competed in the contest of 1939 or 1940 are not eligible. For members of string quartets the individual age limit is 35 years, while the four player's ages together may not exceed 140.

Thanks to the municipal authorities of Geneva, as well as contonal, federal and private support, prizes amounting to 6,000 Swiss francs will be distributed among the most promising contestants. Medals and diplomas will also be given. In addition the Federation of Swiss musicians has voted prizes totaling 1,500 Swiss francs, the same to be added to those set aside for violin, harp and wind instruments, on condition that the winners be of Swiss nationality.

The Swiss National Music Contest for 1941 is fortunate, as it was in 1940, to have as president of its honorary committee Federal Councilor Dr. Philip Etter. Many distinguished names appear on the honorary committee, and a number of Swiss ranking high in the field of music belong to the Patrons' and organizing committees.

Coast Opera Has Portland Opening

San Francisco Forces Are Welcomed in Local Debut by Oregon Throngs

PORTLAND, ORE.—The major opera season in the country opened here on Oct. 2 when the San Francisco Opera Company began its series in the Municipal Auditorium with Massenet's Manon. The stellar cast included Grace Moore in the title role, Raoul Jobin as the Chevalier, and John Brownlee as the elder Des Grieux. A capacity audience of more than 4,000 applauded the presentation led by Gaetano Merola.

Much interest centered in Tannhäuser on the following evening. Stella Roman sang Elizabeth for the first time in this country. Karin Branzell was an impressive Venus. Lauritz Melchior gave his accustomed artistry to the title role. Julius Huehn as Wolfram was an eloquent artist. The cast also included Lorenzo Alvary and Karl Laufkötter, with Erich Leinsdorf in the pit.

The final performance was Rigoletto, with Lawrence Tibbett in the title role. Bidu Sayao was a charming Gilda, and Jan Peerce the resonant Duke. Irra Petina proved a capable Maddalena. Other roles were sung by Lorenzo Alvary, Thelma Votipka, Anthony Marlowe, and George Cehanovsky, with Merola as conductor.

Mannes' Biography Recorded for Use by Blind

The Library of Congress has selected David Mannes' autobiography, Music Is My Faith, for recording for the blind, according to an announcement by Robert B. Irwin, executive director of the American Foundation for the Blind. The book, published by W. W. Norton and Company, Inc., first appeared in 1938. The recordings will be made in the studios of the American Foundation for the Blind. It is estimated that Mr. Mannes' book will require eleven double records playing approximately 15 minutes on each side. The recordings will be distributed through 27 libraries serving the blind and may be borrowed by them without charge.

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Vocal Production Problems

Zerffi Offers Viewpoint on "Truth and Fiction" in Methods

"A prima donna once said: 'Twenty years ago I had a voice and no reputation,' now I have a reputation and no voice,' remarked William A. C. Zehffi, New York voice teacher. "This succinct remark should be pondered carefully by every student and singer. While it is difficult for the possessor of a fresh, young voice to believe that bad voice production will ever take so severe a toll of his voice as is implied in the above remark, proof of its veracity will be found on every side. It is not age nor dissipation which destroys the voices of singers; it is faulty voice production.

"At this moment, thousands of vocal students are starting their lessons and at the same time beginning a struggle to achieve the impossible. That is, to understand and carry out their teachers' instructions; Harsh and dogmatic as it may sound, it can be truthfully said and proved that no one has done, or ever can do, what many vocal teachers advise.

"Attempts to 'think tones forward,' 'support tones,' 'sing in the mask,' to mention only a few standard phrases, are in my opinion, doomed to failure. Tone consists of air waves, and air waves cannot be supported. The feeling of compression, which is interpreted as support, occurs when the breath is being forced through a cramped larynx. Its very existence is an indication of incorrect production. 'Thinking' cannot place tones forward, back, up, or down. Since the human head contains nothing which can rightfully be called a mask, it is obviously impossible to sing in what does not exist.

"Unfortunately for the student and singer, the results of forced production are not immediately apparent. It takes time to form bad habits, and it is only when these habits are well established that trouble results. A fresh, young, voice will stand an amazing amount of abuse before its deterioration becomes apparent; but, once this has begun, its decline is very rapid.

"With the existence of such conditions in the vocal world, where some vocal teachers have been described by Carleton Smith as being 'ignorant,' having 'no standards, no scruples,' and knowing nothing of 'acoustics, anatomy, physiology, or music,' it is highly important for the student to learn how to protect himself.

"While it would be obviously impossible to lay down hard and fast rules, the student should insist upon being given definite reasons for all he is told to do, but, above all, should request a detailed explanation in simple understandable language of all the vocal processes. The human voice and its production are not mysteries; they can be understood by anyone possessing average mentality.

"The student who follows this advice will not only do much to help himself, but will contribute in no small measure to the improvement of voice teaching."

CARLOS SALZEDO
and his 11th annual harp colony at Camden, Me.

PHILADELPHIA.—Carlos Salzedo, harpist and pedagogue, has resumed his duties at the Curtis Institute following the conclusion of the eleventh annual Harp Colony which he has been conducting at Camden, Me. Mr. Salzedo also is scheduled for an extensive tour this season with the Salzedo Concert Ensemble and will continue teaching at his New York studios. Among his students at Camden this summer were the two harpists of the Philadelphia Orchestra, the first harpists of the Cleveland, Indianapolis, National, Syracuse, Baltimore and other symphony orchestras, as well as teachers and harpists associated with colleges and universities.

Visitors during the summer included Mr. and Mrs. Samuel Rosenbaum, the former managing director of Philadelphia's annual Dell concerts and vice president of the Philadelphia Orchestra, and the latter known as Edna Phillips, harpist, Mrs. Herbert Wagner, who as Rebecca Lewis, was first harpist of the Indianapolis Symphony, and her husband, Dr. Herbert Wagner of Richmond, Va., also were visitors.

Students were interested in hearing about the recital which Mr. Salzedo and his wife, Marjorie Call Salzedo, gave in Nassau during their spring tour under the patronage of the Duke and Duchess of Windsor. During the summer Mr. and Mrs. Salzedo gave a joint recital at the University of Maine and Mrs. Salzedo was heard at Kneisel Hall, Blue Hill, with the Marianne Kneisel Quartet. Students also were heard in programs at the camp, and participated in the 150th anniversary of Camden-Rockport.

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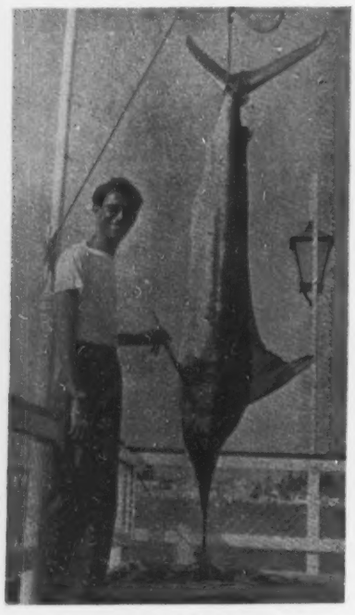
Hollywood Speeds New Season On Way

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Seven-year-old Elaine Wightman, appearing as piano soloist with the WPA Symphony Orchestra in Embassy Auditorium, Oct. 1, proved a child prodigy of unusual merit and obvious potentialities with a rendition of the first movement of the Mozart A-major Concerto. Her tone was firm, her technique the result of sound training and her degree of interpretation was remarkable in such a tiny tot. An enthusiastic audience demanded two encores. Ethel Leginska conducted for the small soloist with efficient mastery.

The auditors also enjoyed the fresh young voices of the Mebane Beasley singers, who presented a group of opera vignettes on the same program. Excerpts from Cavalleria Rusticana were sung. A personable young soprano, Barbara Reeves, revealed a warm voice and musicianly delivery. Alfred Whizzen showed an appealing tenor as Turiddu, Samme Galaher provided an attractive Lola, and Doris Sward was the Mama Lucia.

Stephen Ballarini's robust baritone provided the opening prologue from Pagliacci, was heard as Alfio and made the climax with the Toreador Song from Carmen, preceded by the Montez Dancers in the colorful second act ballet. Promising students to appear were Gordon Sheppard, tenor, Hughes Edwards, baritone, and Gordone de Lagnal. Carl Bowman conducted, and earlier introduced an undistinguished Marche Caracteristique and Valse de Ballet by Vernon Leftwich.



DANIEL SAIDENBERG,
conductor of the Saidenberg Little Symphony, with a 7 ft. 2½ inch swordfish which he caught in the waters of Balboa, California, on Sept. 1.

The Negro chorus, under the efficient direction of Gilbert Allen, gave an ably sung program of familiar spirituals in Embassy Auditorium on Sept. 24.

Early Season Programs

First Mary Bran event of the season was a dance recital by Doris Niles and Serge Leslie in the Wilshire-Ebell Theatre. The program ranged from the traditional classic ballet to delightful Chinese and Indian items and a climaxing Spanish group. Admirable two piano accompaniments and soli dances were supplied by Mrs. Hennion Robinson and Dorothy Robinson.

Otto Klemperer appeared in a program of chamber music at the Assistance League on Sept. 29. He accompanied Maria Shacko, soprano, in Lieder and four of his own songs, performed with excellent diction and interpretative authenticity. Dr. Klemperer also led with authority a chamber group in the 6th Bach Brandenburg Concerto, and a Humoreske and Merry Waltz of his own.

New Quartet Bows

A new string quartet, organized by Mischa Gegna, well known cellist, made a highly auspicious debut in an excellent performance of the Dvorak Quartet for the Mailam program in the Esquire Theatre, Sept. 28. Violins and viola are Mark Epstein, Max Granlick and Gregory Horowitz.

Maria Kurenko was soprano soloist in the first program of the Friday Morning Club on Oct. 3. Her sympathetic timbre and artistic charm made much of a program that ranged from Lotti, Gluck and Mozart to Tschaikovsky, Moussorgsky and Rimsky-Korsakoff, by way of Massenet, Saint-Saëns, Hadley, Ravel and Debussy. Max Rabinowitsh supplied impeccable piano accompaniments and a bravura solo group including his own paraphrase on the Strauss Thousand and One Nights.

Bay to Remain in California

Emanuel Bay, long noted as Heifetz' accompanist, as well as being a concert pianist in his own right, is remaining in Southern California for most of the winter season. He will again tour with Heifetz during February and March, but will devote the remainder of his time to concerts and to his new appointment as Professor of Piano at the University of Southern California, where he has a large class of students.

He will also coach in ensemble playing at the University, a field in which he is particularly expert due to his long association with Heifetz, Zimbalist, Elman and many other world famous artists.

Janssen Symphony Orchestra Series

New season plans for the Janssen Symphony Orchestra include eight concerts at the Wilshire Ebell Theater, according to conductor Werner Janssen. Forty leading musicians from M-G-M, Paramount, Universal and 20th-Century-Fox Studios are in the organization. Prominent instrumental and vocal soloists will appear with the orchestra on the nights of Oct. 30, Nov. 27, Jan. 15 and Feb. 18.

Young People's concerts are slated for Saturday mornings, Nov. 29, Dec. 27, Jan. 17 and Feb. 21. For these events, Janssen will use illustrated films which he introduced originally with the Baltimore Symphony Orchestra. Out of town performances will be given in Santa Barbara, Pasadena and San Diego.

Los Angeles Philharmonic Has 18-Week Season

Fifty concerts will be the total to be played this season by the Los Angeles Philharmonic Orchestra, sponsored by the Southern California Symphony Association. During the 18-week season, 12 symphony pair concerts will be given on Thursday nights and the following Friday afternoons. John Barbirolli will conduct the first events, Nov. 20-21 and the subsequent two pairs, with Alfred Wallenstein, Bruno Walter and George Szell completing the series. The popular children's concerts will be under the highly efficient baton of Albert Coates, whose gift of explanation as well as his musicianly expositions have been particularly enjoyed by the young people.

The orchestra will visit San Diego, Santa Barbara, Claremont and Pasadena, and give a series of school concerts.

Other Seasonal Plans

A song recital by Ruth Reynolds, American mezzo-soprano, in the Biltmore Music Room, Oct. 16, will be the first season event of the Behymer Artist Bureau. Second will be a recital Oct. 24 by Bronislaw Gimpel, concertmaster of the Los Angeles Philharmonic Orchestra, with Ingolf Dahl accompanying.

The Coleman Chamber Music Concerts in the Pasadena Playhouse, under the management of Leon Ettinger, will begin the 36th season on Oct. 19 with the Brodetsky Chamber Music Ensemble, with Emanuel Bay as piano soloist. The Coolidge, Primrose and Roth Quartets, and the Belgian Piano Quartet will appear during the season.

Julius Korngold Feted

Julius Korngold, for many years leading music critic of the *Neue Freie Presse* in Vienna, as successor of Eduard Hanslick, and his wife, Josefine, parents of Erich Wolfgang Korngold, composer, recently celebrated their golden wedding anniversary.

Samoiloff Issues New Book On Vocal Arts

By RICHARD DRAKE SAUNDERS

HOLLYWOOD.—Dr. Lazar Samoiloff's new book on the art of singing has been announced for publication by the Theodore Presser Co. Examined in manuscript, the book proved full of information for both students and teachers, based on the experience of 35 years of instruction in the vocal art. It covers the ground from basic fundamentals to advice on health and suggested programs.

Written in a free flowing style and interspersed with glints of humor, Mr. Samoiloff's work makes easy reading, is entertaining to novice or artist. It is a particularly valuable text on the art and science of voice production.

To supplement the book these are records in which the principles expounded in the volume are clearly illustrated. Since audibility is the prime and essential factor of vocalism, the use of illustrative records is a logical step of especial value.

Dr. Samoiloff is carrying this logic still farther with the announcement of a plan to teach singing by means of records. This is an important development, exceeding the mere use of recorded exercises, useful as the latter may be to a student.

In Dr. Samoiloff's plan, the student will make a "home record" of his voice and send it to the Samoiloff studio for analysis of his vocal faults and advice as to their correction. His lessons are in turn recorded individually, with supplemental written instructions, while he himself sends in his recorded "homework," throughout the course of instructions.

R. D. S.

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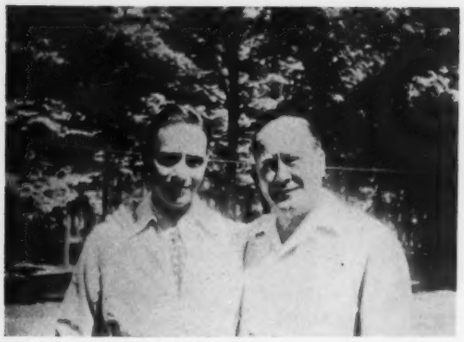

FRANK KNEISEL and JOHN CHARLES THOMAS

after a round of golf at Bayview, Mich., where the violinist was head of the string department at the summer College of Music. Mr. Thomas gave a recital there on Aug. 21.

Finds "Chinese" Note in South America

Folksongs of South American republics reflect an Oriental atmosphere and more especially a Chinese influence, according to Adelaide Van Wey, contralto, who has just returned from visiting our "good neighbors" to the South.

Always interested in folksongs, Miss Van Wey made an extensive study of them while in Peru, Ecuador, Brazil, Argentina and Colombia, and copied many of them down as she heard them sung in the streets and elsewhere.

"These songs are not primitive chants," she said, "but real folk airs. They seem to be built on a scale similar to the Chinese and the language is a peculiar *patois*, a sort of combination of Indian and Portuguese rather than Spanish. So too with the rhythms, which show Spanish influences but are not strictly so. The songs are truly fascinating. I am adding them to my collection, which already includes examples in French, German, Italian, Spanish, Russian, Dutch, Chinese, Greek, Portuguese and Czecho-slovakian."

A native of North Carolina (she was born at Brevard), Miss Van Wey told how she had become interested in folk music.

"I first learned to love folksongs at home when, as a child, I heard the Negro spirituals in my own backyard. Then too, during my education in Brevard and at college in Winston-Salem, where I received my Bachelor of Music degree, I heard the songs of those states. I was fortunate to have studied with Charles Vardell, of the Music Conservatory, who taught me many of my numbers, which hark back to the Elizabethan period. He is a thorough musician, I may point out in passing, with two of his compositions performed last season by the Philadelphia Orchestra.

Chinese Influences Seen

"Returning again to South America, I not only found the Chinese influence in their music, but also in their architecture. I have never been in China, but the old city wall at Cartagena suggests the great Chinese wall.

"These songs, I am sure, have never been heard in this country and I am anxious to bring them to the attention of both concert audiences and concert artists. They are real, stimulating and different from anything we have heard here before."

Miss Van Wey, who is an artist pupil of Edgar Schofield and has coached with Felix Wolfes, Karl Riedel of the Metropolitan Opera, and Cesare Sodero, has 27 roles in her operatic repertoire. She has also appeared in light opera. She sang a leading contralto role in Benjamin Britten's opera, Paul Bunyan, last spring at Columbia University.

ERNO BALOGH,

pianist-composer, visits George Thomas Morgan, baritone-composer, at his home in Frankenmuth, Mich.

Now under the management of William Neill, Inc., Miss Van Wey will be heard this season, in concert, folksongs recitals, guest opera appearances, as well as in her new program entitled Bach to Blues.

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Heard in the Studios

Clementine de Vere and Olga Sapio

Activities of artists associated with the Sapio Studios include the following:

Lita Loyo, Mexican lyric soprano, has returned from California where she appeared in 25 concerts and fiestas in Hollywood, Los Angeles and San Francisco.

Pina La Corte, soprano, gave a recital in Philadelphia and sang Gilda in Rigoletto with the New York Opera Company.

Michel Jambol, baritone, has transferred his singing activities to two churches near the camp where he is stationed following his induction into service.

Rosina Martocci, lyric soprano, gave a recital recently at Canadensis, Penna.

Maria Rossi, soprano, presented several operatic excerpts on the program which she gave for the Parent Teachers Association in New York.

These artists are students of Mme. Clementine de Vere and Mr. Sapio. Several piano pupils of Miss Olga Sapio are preparing for a recital in New York. In a recent program the following students participated:

Donald Robinson, Marjorie Robinson, Mary Kilkenny, Richard Wolfe, David Eaves, Jacqueline Sembower, Elliott Eaves, Shelly Davis, Joyce Turner, Nino Podesta, Jeanne Le Roy, Sally Newberry, Loretta Carey, Emily Van Siclen, Alexander Wolf, Lilian Wolf, Alice Yessian, Selma Rich, William Branagh, Renee Jeromer and Mildred Latterman.

Mr. Sapio will be at the piano on Oct. 19 when John W. Branch, bass baritone, gives his Carnegie Chamber Music Hall recital.

Adelaide Gescheidt

Beatrice Donley, contralto, artist-pupil of Adelaide Gescheidt, has returned to New York after a 10-week engagement at Duke University, where she sang in recitals and in condensed versions of Bach cantatas, Verdi's Requiem, and oratorios and directed the Women's Choir. Miss Donley was also heard in Greensboro, Raleigh and Chapel Hill.

Lucie Lenox-Darcy

Carolyn Procter, soprano, was soloist recently for the National Association of State Clubs at the Hotel Lincoln, New York. Irika Zaronova, contralto, and June Rutherford, soprano, are again singing in the Lady in the Dark company in New York. Walter John, baritone, has been fulfilling a two-week engagement with the Vikings in Buffalo, N. Y. The foregoing all are artists from the New York studios of Lucie Lenox-Darcy.

Photo by Ernest Nash

ERIC SIMON,
clarinettist, who in addition to solo and teaching activities has recently edited jointly with Felix Guenther a hitherto unpublished Clarinet Sonata by Mendelssohn. Mr. Simon's orchestration of Three Schubert Marches was performed by the New York Philharmonic during the Stadium season.

RUDOLPH GRUEN
has returned to his duties at the Manhattan School of Music and the Institute of Musical Art and also reopened his own piano studios. Mr. Gruen vacationed by touring the West, Middle West and Canada and spent five weeks in a mountain cabin in the San Bernardino mountains, composing and preparing his season's programs. In November he gives a recital, including some of his new compositions at the Institute of Musical Art. He is shown in the peak of Mt. St. Piran, 8,600 feet high.

Viktor Fuchs and Students to Mark Mozart Anniversary

Viktor Fuchs and his students will celebrate the Mozart anniversary with a stage performance of two short Mozart operettas. They are Bastien and Bastienna, in a new English version by Olga Paul and Don Wilson which has just been published by E. B. Marks, and The Impresario, in the new English version by Dr. Felix Guenther, Dr. Felix Popper and Don Wilson.

Later in the season, Prof. Fuchs and his students will give a Mozart Memorial Concert, featuring arias and ensemble numbers from unknown operas of the master.

Norman Jolliffe Reopens Studios

Norman Jolliffe, baritone and teacher of singing, has re-opened his New York studios for the new season.

Michel Gibson in Groton Violin Recital

GROTON, MASS.—In connection with the celebration of the 115th anniversary of the Union Congregational Church of Groton, Michel Gibson, violinist, gave a recital in the church the afternoon of Sept. 28, playing works of Handel, Bach, Couperin, Veracini, Fauré, Vivaldi, and others. A capacity audience was in attendance. Mr. Gibson was accompanied at the organ by Mrs. Frederick G. May.

Until his recent return to America, Mr. Gibson made his home in Paris, and concertized throughout Europe. I. S.

Eleanor Steber in Havana Opera

Eleanor Steber, Metropolitan Opera soprano, sang Marguerite in the performance of Faust on Sept. 30 in Havana with the Gran Compania Internacional de Opera. Miss Steber has returned to the United States for a tour prior to rejoining the Metropolitan.

Schools Resume

Music Arts Conservatory Opened in Chicago

CHICAGO.—The Music Arts Conservatory has been established here by Robert Macdonald and opened its first season with such a large registration that additional quarters had to be secured. Mr. Macdonald, who has selected a large faculty, said that the plan will be to give students "a chance for contact with teachers who have combined their teaching with public performances."

Mr. Macdonald heads the piano faculty, which also includes Irene Albrecht, Wanda Corti, Bernard Helfrich, Ejnar Krantz, Esther Rich, Jeanette Risler and Evelyn Tannehill. In the voice department are Lillian Price, head of the voice department at Kemper Hall; Louise St. John Westervelt, Robert Long, of the Chicago Opera; Margery Maxwell of the Chicago Civic, Bordeaux and Ravinia companies; Lucie Weston and Carl Strum.

Ruth Ray, Hans Muenzer and Bruce Chase will teach violin and Arthur Zack, cello. The theory division comprises Rosseter Cole, Ruth Ray, Esther Rich and Gilman Chase and the latter, who is organist of the First Unitarian Church, will teach organ and music history. Helen Pech directs a special class in phonetics.

Mr. Macdonald is establishing a children's department.

Mannes School Adds New Features for Season

The Mannes Music School opened its 26th season with a new, complete wind instrument department, a small class group division in its curriculum for the first time in its history, and nine new faculty members.

The complete wind instrument department with six new faculty members consists of flute, George Drexler, teacher; oboe, Mitchell Miller; clarinet, Daniel Bonade and Eric Simon; bassoon, Harold P. Goltzer; and horn, Philip Palmer. Mr. Simon will also direct wind ensemble studies.

The small class groups, based on the European music conservatory technic, will consist of classes of not more than four students meeting once a week for two hour sessions. They are being offered in piano under Robert Scholz, Frank Sheridan, Leonard Shure, Rosalyn Tureck, Isabelle Vengerova, and Ralph Wolfe; violin, Vera Fonaroff, Samuel Gardner and Paul Stassevitch; cello, Lieff Rosanoff and Luigi Silva; instrumentation, Georg Szell; and voice, Edgar Schofield.

The new faculty members, in addition to those in the wind instrument department, are Mr. Shure, concert pianist and former faculty member at the New England Conservatory in Boston; Mme. Fonaroff, former Director of the Preparatory Centers at the Juilliard School; and Mr. Schofield, bass-baritone, who is former president of the New York Singing Teachers Association.

Radio Listeners Course at Musical Art Institute

One of the new courses offered this year at the Institute of Musical Art is a radio listeners course presented on Saturday mornings in advance of the New York Philharmonic-Symphony Society's Sunday afternoon programs. Marion Rous, new principal of the preparatory department which opened with a capacity enrollment of 300, will be the instructor. New courses in this department will be conducted by Jerome Nazer in clarinet; Betty Paret in harp; and there also will be classes in group violin and cello by Miss Rous.

The 36th season of the Institute opened on Oct. 2.

Conductors Aiding Study of Music in Films

Hanns Eisler, holder of a $20,000 grant from the Rockefeller Foundation at the New School for Social Research for investigating music in the films, is completing his study. He is preparing his material for public screening. Among conductors working with him in his recordings were Fritz Stiedry, Jascha Horenstein and Oscar Levant. The orchestras have comprised mainly first-desk players of the New York Philharmonic-Symphony, with Tossy Spivakovsky and Stefan Fraenkel as concertmasters. Other musicians who have co-operated include Rudolf Kolisch, George Szell and Edward Steuermann.

Mikado Streamlined

A modern, streamlined version of Gilbert and Sullivan's The Mikado was presented for the first time in New York by Shamus O'Toole, Inc. (James A. Brown Tuthill) at the Hotel des Artistes on Oct. 2, 3 and 4. Paul Kirk Giles directed and the cast included Pamela Wood, Jack Millard, Bruce Hamilton, Betty Ashley, Marjorie Hayward, Sandra Ralyi, Roy M. Johnston, Frederick Bell and Kendall Crawford.

Aleksandr Helmann Recital Lists Varied Program

Aleksandr Helmann, pianist, at his Town Hall recital on Oct. 25 will play works of Bach, Schubert, Chopin, Bloch and Ravel. Mr. Helmann, who was born in Russia in 1912, came to America at the age of 11 and continued his musical studies in New York. He made his recital debut in New York in 1931, and has appeared with orchestras in London, Paris and Stockholm, presenting in London rare clavier works of the 17th and 18th centuries which he discovered in European libraries.

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Kortschak to Teach Conducting at Manhattan School of Music

Hugo Kortschak has inaugurated a class in conducting at the Manhattan School of Music, New York. A small ensemble group is available for the play-

HUGO KORTSCHAK

ing of scores in classes, and gifted students are given an opportunity to gain conducting experience with the Senior Orchestra of the School.

During the past few months Mr. Kortschak has been teaching and has conducted the orchestra at the Norfolk Music School, the new summer division of the Yale University School of Music. He appeared in the public concerts of the school—as conductor and in chamber music programs—and gave a violin recital at the Cummington School, Cummington, Mass.

Hope Emerson, Singer, Making 10 Weeks' Tour

Singers, whether on the concert platform, over the air, in operetta, or in night clubs, must be able to perform under all kinds of adverse conditions, according to Hope Emerson, mezzo-soprano, who is making a ten weeks' tour throughout the nation to try out new songs which she will use when she returns to New York.

"The voice must be built on a firm foundation capable of withstanding the almost inhuman demands incidental to conditions of modern day touring," says Miss Emerson. For this reason she has spent three years under the guidance of Crystal Waters in whose New York studio she acquired new ideas on voice production and dramatics.

Last season Miss Emerson completed her third engagement at Le Ruban Bleu in New York. She is known for her lyric and comic songs and has appeared recently in many outstanding productions, including Lysistrata, Smiling Faces (with Fred Stone) and Noel Coward's Bitter Sweet. In 1935-36 she sang in Los Angeles and San Francisco; in 1937-39 she appeared in Swing Your Lady, in New York and at Jones Beach and Randall's Island.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of Musical Courier, published Semi-monthly—8 months, Monthly—4 months at 113 West 57th Street, New York, N. Y., for Oct. 1, 1941.

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Before me, a Notary Public in and for the State and county aforesaid, personally appeared Geo. H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the President of the Music Periodicals Corporation, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Geo. H. Hilbert, Pres.

Sworn to and subscribed before me this 26th day of September, 1941.
[Seal] Harold Starmer.

(My commission expires March 30, 1943.)

Minneapolis College Resumes with New Courses

MINNEAPOLIS.—The Minneapolis College of Music Orchestra has resumed rehearsals under William Muelbe with the largest membership in several years. A concert is planned this month.

Students whose time is limited are offered this semester special evening classes in harmony, sight-singing, history of music, composition, orchestration, public school methods and public speaking as well as private work in piano, violin, cello, voice and band instruments.

A one-semester course is presented in the physical basis of music covering elementary acoustics as applied to production of musical sounds and applicable to voice and other musical instruments.

Isabelle Zimmerman has been engaged as soprano soloist at Merriam Park Presbyterian Church, St. Paul.

Faculty members presented a program at the reception for students and teachers recently.

Charles Everett in Maryland Return Engagement

Charles Everett, tenor, will fill a return engagement at the State Teachers College, Bowie, Md. Mr. Everett will be heard in Italian, German and English songs as well as the aria from Carmen and a group of negro spirituals.

She also took part recently in the St. Louis Municipal Opera.

She was born in Hawarden, Iowa, went to school in Des Moines and made her first appearance in the musical version of Cyrano de Bergerac.

Prydatkevytch Lists Own Scores For Town Hall Recital

Two of his own scores, a sonata in F sharp for violin and piano and Ukrainian Rhapsody, will be played by Roman Prydatkevytch, violinist, at his Town Hall, New York, recital on Nov. 9, when Paolo Gallico will be the assisting pianist and Louis Kroll the accompanist. Hayvoronsky's Kolomiyka, arranged by Mr. Prydatkevytch, is also on the program.

The composer-violinist, who conducts a Brooklyn studio, studied with Sevcik, Stevertka, Joseph Marx and Mandczewski at the Imperial Academy of Music in Vienna, Gmeindl and Hartzer in Berlin, Seth Bingham at Columbia University and Morris at Curtis Institute. He also studied with George Wedge at the Juilliard School and Paolo Gallico. His suite for Small Orchestra was performed twice by Dr. Howard Hanson and the Rochester Symphony. A number of his violin solos have been published. In this country Mr. Prydatkevytch has been associated with the Zeckwer-Hahn Conservatory in Philadelphia and the New York College of Music.

Copland Completes Sonata During South American Tour

Aaron Copland, now in Buenos Aires, has completed his piano sonata and expects to premiere it there. Mr. Copland conducted the Orquesta Sinfonica de Chile in Santiago in his Outdoor Overture, Quiet City and El Salon Mexico, played his piano concerto and gave two lectures on American music. In Lima, Mr. Copland conducted the Orquesta Sinfonica Nacional and the American Ballet in his Billy the Kid. The president of Peru and the American ambassador, with members of the diplomatic corps, attended the gala performance.

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Passed Away

MME. ANTONINA PADEREWSKA WILKONSKA, only sister of the recently deceased Ignace Jan Paderewski, died on Oct. 6 at her Pelham Manor, N. Y., home. She was 83 years old, having been born in Kurilowka, Poland, on Oct. 1, 1858. With her brother, she took lessons in childhood and was an accomplished pianist, although she never made concert appearances. Mme. Wilkonska lived with her brother and managed his household while his wife accompanied him on his tours. Since the death of the pianist-composer, Mme. Wilkonska had gathered much material concerning him, his associations as premier of Poland and also his musical activities. These she intended to present to the Museum of the Roman Catholic Union in Chicago.

Since her arrival in this country last November, Mme. Wilkonska had been active in charitable work, especially for war sufferers in Poland. No near relatives survive; her husband, a business man who travelled in Russia, having died many years ago. Their only child died at the age of nine.

WILHELM KIENZL, 84, noted Austrian opera composer, died in a Vienna sanitarium on Oct. 3. He was born at Waizenkirchen, Jan. 17, 1857, and studied at Graz with Buwa and Ignaz Uhl, then at Prague, Leipzig, Vienna and Weimar, his teachers including W. A. Remy, Mortier de Fontaine, and Liszt. He won a Ph. D. for a thesis on "Musical Declamation," and went to Bayreuth in 1879, where he was a guest of the Wagner family. His works show the influence of this composer. In 1880 he was a music lecturer at Munich. From 1883 to 1893 he conducted at Amsterdam, Crefeld, Graz and Hamburg. His later life was spent in Vienna, where he was long active as a music critic. Of his nine operas, the most popular was Der Evangelimann, sung in New York by the Wagnerian Opera Company in 1924. Success was also won by Kuhreigen, heard at the Metropolitan in 1913. Among others, Urvasi, Heilmar, Don Quixote, Das Testament, and Hassan der Schwärmer, were sung in Central Europe. He had been honored by the Austrian Republic in a special celebration on his 70th birthday.

DAISY E. DUNHAM, 51, pianist-lecturer, died in Los Angeles on Sept. 30. She had been associated with the University of California. A daughter survives.

GEORGE EDGAR OLIVER, 86, former director of music in the public schools of Albany, N. Y., theatre manager and dramatic critic, died on Sept. 26 in that city. He had been organist at All Saints Cathedral, Emanuel Baptist Church, St. Paul's Episcopal and the Second Presbyterian churches. Mr. Oliver brought many artists to Albany among them Lily Langtry and Theodore Thomas. He was the first manager of Harmanus Bleecker Hall there. Founder of the Albany Ladies Vocal Club, he made many arrangements of compositions later used by Victor Herbert. Surviving is his widow.

CLIFFORD GREY, 54, lyricist for many productions in England and on Broadway, died at Ipswich, England on Sept. 26 He was born in Birmingham and educated at King Edward's School. Among the musical revues and comedies which he wrote were Artists and Models, Hit the Deck and The Three Musketeers. He was a member of ASCAP. Surviving are three daughters.

MRS. CHRISTIAN R. HOLMES, for some years active as a patron of music, and as a director of the New York Philharmonic-Symphony Society, died at her home in Sands Point, N. Y., on Sept. 29. Mrs. Holmes, a daughter of the late Charles Fleischmann, was born in Cincinnati. She was second vice-president of the Philharmonic Auxiliary Board, and was active in support of the Metropolitan Opera, the Musicians Emergency Fund and other projects. Three sons and a brother survive. Her husband, Dr. Christian R. Holmes of Cincinnati, died several years ago.

UBERT URQUHART, 64, former president of the Hazelton Piano Company, died in New York on Sept. 23. He retired in 1929 after being associated for some years with the Aeolian Company. Surviving are his widow, two daughters and two sons.

LOYAL PHILLIPS SHAWE, 62, director of the voice department at the Northwestern University School of Music and formerly associated with the Boston Choral Union and the Boston Symphony Orchestra, died in Chicago on Sept. 23. His widow and a daughter survive.

VICTORIA DAIGNAULT DESJARDINS, 43, former professional dancer, died in Woonsocket, R. I., on Sept. 22. Born in Fall River, Mass., she had been a member of the Denno Sisters, Thibeault and Cody Troupe.

Late News Flashes

(Complete reports in next issue)

College of Music Dedicates

CINCINNATI.—Prominent musicians, including Eugene Goossens, conductor, Cincinnati Symphony, took part on Oct. 12 at the College of Music dedication of the new Henriette Billing radio studios.

Worcester Festival Opens

WORCESTER, MASS.—The opening session of the 82nd Worcester Festival, on Oct. 6, was given before a large audience. The first night included a performance in English of The Spanish Hour by Ravel and Douglas Moore's The Devil and Daniel Webster. Albert Stoessel conducted.

Valasek Wins Levintritt Award

Erno Valasek, young violinist, is the winner of the 1941 Edgar M. Leventritt Prize, awarded this year for the second time. Last year the award was made to a pianist.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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De Gregorio, Franco	Pavlowsky, Jascha
De Loor, Gustave	Pellitier, Pierre
Didur, Olga	Rudley, Marian
Didur, Adamo	Savina, Anna
Du Bois, Eugene	Shapiro, Julia
Fabrizi, Maestro Gernia	Smith, Walter D.
Feibish, Borris	Santelli, Lita
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